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PANINI COMICS

DOCTOR · WHO

MAGA

NEW SERIES PREVIEW

OUR COUNTDOWN BEGINS WITH AN EXCLUSIVE PEEK AT DÉBUT STORY **ROSE**

JULIE GARDNER

THE BUSIEST PRODUCER ON EARTH SPEAKS TO **DWM**!

SEE THE NEW SERIES **FIRST**

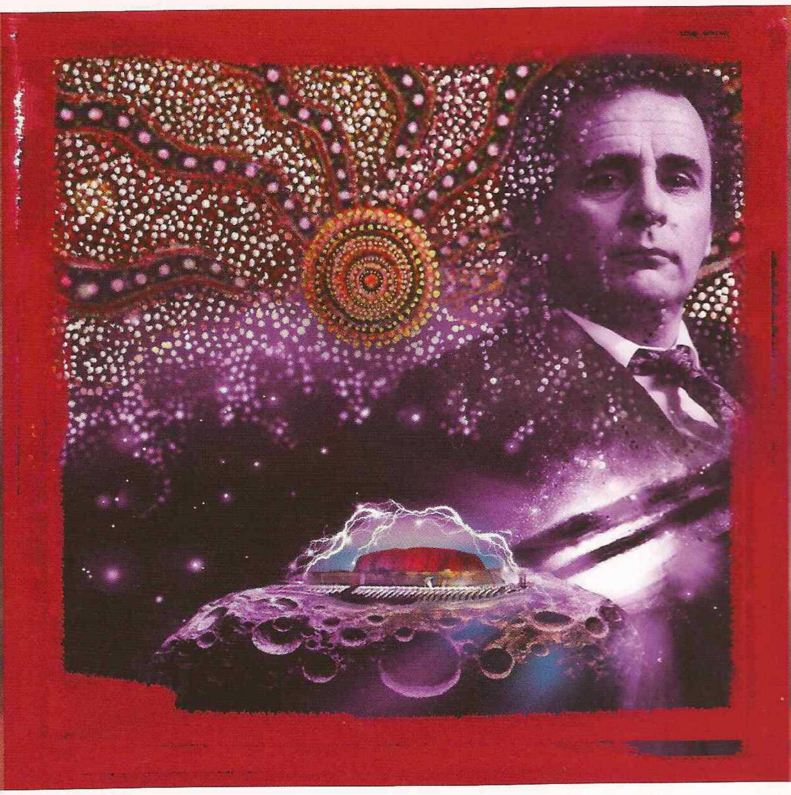
TURN TO PAGE 7 FOR AN AMAZING **DWM** COMPETITION!

BLUE MEANIE

THE MONSTERS ARE BACK!

DOCTOR WHO MAKES ITS LONG-AWAITED RETURN TO BBC ONE – AND THE BADDIES AREN'T FAR BEHIND...

“ATTENTION. ASSEMBLE PEACEABLY FOR THE SELECTION PROCESS – OR YOU WILL BE FORCIBLY REMOVED. ATTENTION. THIS IS YOUR LAST CHANCE...”



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DWM354 PULL TO OPEN...

EDITOR'S LETTER

SEE! I TOLD YOU IT WOULD HAPPEN!
This issue we've got photos, news, previews, and interviews, all concentrating on the new series. Bet some of you never thought you'd see the day. Okay, so it's taken 18 months, but we haven't been idle in all that time, and you'll see the full fruits of our labours next issue.

DWM is the only magazine to have been given full and free access to the *Doctor Who* set for every single episode of the new series, and our plucky young reporter Benjamin Cook (we always send him cos he's prettier than the rest of us so people like him more. Oh, and he's a good writer I s'pose...) has been a frequent visitor to Cardiff since the *Doctor Who* cameras began turning way back in July. So we've got some marvellously juicy location reports, exclusive interviews and behind-the-scenes features to share with you, not to mention the pick of the BBC's crop of photos. Cor, we've been dying to print this stuff for months!

You'll notice something of a farewell feeling to this issue, with our celebration of the Eighth Doctor, the last-ever *Archive Extra*, and our tongue-in-cheek look back over the last 15 years. That's because as of next month we'll be concentrating on the present and the future of *Doctor Who* while the show's on air. We won't be abandoning the past for good, but I hope the old guard amongst you will understand our change in emphasis.

Oh, one last thing – don't forget to buy some blank videos. I hear there's something well worth taping on Saturdays...

Clay

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No room for *DWMail* this issue, so here's a rubbish Season 14 'joke' courtesy of reader Philip Brennan: "A man was returning home to the capital city of Syria when he was set upon by thugs who beat him and dressed him in womens' clothing... The headline in that evening's *Syrian Sun*: DAMASCUS MAN DRAG HORROR!" Groan. Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. Subscriptions: MRM 01858 410 510. ISSN 0957-9818

Classic Bride

THIS ISSUE: NEW SERIES PREVIEW

20 At last – **DWM** presents the first of its previews of the new series of *Doctor Who*! Benjamin Cook talks to writer Russell T Davies and gives you all an idea of what to expect on that fateful first Saturday. And fear not – we're keeping things *relatively* spoiler-free...

12 INTERVIEW: JULIE GARDNER
DWM catches up with the busiest lady on Earth, executive producer **Julie Gardner**, for an in-depth look at the new series.

DR. WHO #181
COVER 77mm
BBC ©
ON POSTERMAG 4
N
Nicholas Courtney
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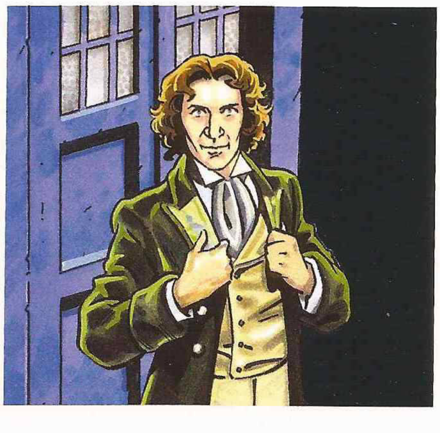
26 THE FACT OF FICTION:
SPEARHEAD FROM SPACE
Alan Barnes smears vaseline on his face and hangs around a hospital (nothing new there) to bring us the untold stories behind this classic Third Doctor adventure.

36 EXCITING ADVENTURES
BBC Audiobooks honcho **Michael Stevens** talks us through their upcoming *Doctor Who and the Daleks* MP3 CD.

38 COME IN NUMBER EIGHT
Jonathan Blum takes a fond look back over the varied lives of the Eighth Doctor as his successor takes to the TARDIS...



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DALEKS – INVASION EARTH 2150 AD
Andrew Pixley tells the behind-the-scenes story of the Daleks' 1966 cinema sequel.

64 THE WILDERNESS YEARS?
Gareth Roberts does his sums and collates all the useless facts and figures you'll need to know about *Doctor Who*'s 'resting' years!

66 PRODUCTION NOTES
A week in the life of a television producer laid bare. Plus a hint of Series Two...

REGULARS

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

THE WAIT IS OVER! DOCTOR WHO IS RESURRECTED ON BBC ONE IN TIME FOR EASTER. PROBABLY.

LET'S DO LAUNCH!

ALTHOUGH THE EXACT DATE OF transmission can't yet be confirmed – schedules can change up to a fortnight in advance – **DWM** understands that it is still likely that the new series of *Doctor Who* will begin transmission on Saturday 26 March. In any case, the BBC and BBC Worldwide are gearing up for a major launch of the show this Spring.

Worldwide's major event of the season, Showcase, took place in Brighton at the end of February, where buyers from TV stations abroad were invited to see screenings, and meet some of the cast and crew.

In early March, press screenings will be held in the UK. This will see the primary launch of photographs and interviews in UK newpapers and magazines. Producer Phil Collinson explains, "I know a lot of fans have been chomping at the bit, dying to see heavy photographic coverage of the new series, but believe me, this is all being planned! This series isn't just for fans, it's for everyone – and then, hopefully, everyone will become a fan! We don't want to saturate the market too soon – the tabloids' fascination with *Doctor Who*'s production has already proved that they'll print anything! And although we've said it before, it's worth saying again – we want the series to appear as new, not old-hat before it's reached transmission. We're hoping to get the cover story on a number of major magazines, and this plan would be compromised if those photos had been seen anywhere else first. It's been a long, long wait, but we think it's worth it!" Among the magazines set to run major *Doctor Who* features over the coming months are *Attitude*, *Arena* and *SFX*, with many more sure to get in on the act.

DWM understands that 8 March is the date set for the series' press launch, which will coincide with the start of a major television advertising campaign. There have been discussions about a specially-written and filmed trailer, (as has been done previously for shows such as *EastEnders* and *Hustle*) but nothing had been confirmed at time of going to press. Kerry Moss, the marketing manager for *Doctor Who*, tells **DWM** that "the series is a massive priority for BBC One, and as well as the big marketing campaign on television and radio, a nationwide poster campaign will be starting from 12 March."

Children's BBC will also be promoting the series heavily, with both *Newsround* and *Blue Peter* set to run special behind-the-scenes reports. Keep an eye open for other TV coverage – though we suspect that you'd have to leave the country to miss it! Meanwhile toy manufacturer Character Options has been confirmed as winning the licence to produce tie-in *Doctor Who* toys. Products will include remote-contol Daleks, and an electronic sonic screwdriver.

Meanwhile, ITV1's *Ant & Dec's Saturday Night Takeaway* began a 10-part run on Saturday 12 February, (four more editions than previous series) running between 7 and 8pm, so it seems likely that the Geordies will provide *Doctor Who*'s main opposition for at least its early episodes. ITV1's new Saturday night show *Celebrity Wrestling* is also due to start in March or April.

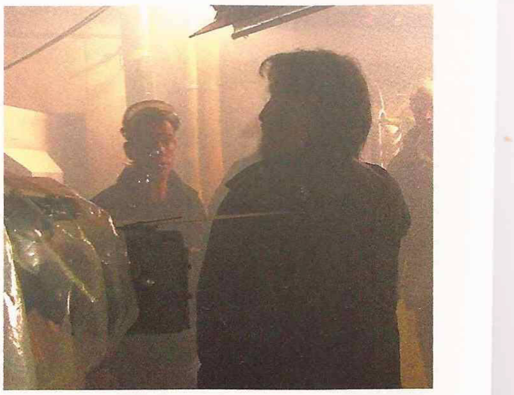
DIRECTOR RETURNS FOR HIS FIFTH **DOCTOR WHO** EPISODE...

RETURN OF AHEARNE!

THE DIRECTOR OF EPISODE 11, TITLED *Boom Town*, has been announced as Joe Ahearne, completing the line-up for the 2005 series of *Doctor Who*. Ahearne (shown right taking charge of Episode 6), will be working on Episode 11 alongside the final two episodes of the series.

Phil Collinson tells **DWM**, "We had already booked Joe for Episodes 12 and 13, and were planning to hive off 11 as a separate block [see last issue]. But then scheduling dates for *Boom Town* proved to be complicated, because of the limited availability of one of our guest artistes. So in the end, it made sense for Joe to cover the whole thing, so that we had freedom to swap dates around without having to have a different director every other day! Plus, of course, Joe's work is wonderful, so it was absolutely no hardship to have him steering his fifth episode. Count 'em, five! He's piled high with work, but still smiling!

Meanwhile, besides *Boom Town*, one more episode title has been announced. For Steven Moffat's two-parter, Episode 9 *The Empty Child* has been joined by Episode 10 which rejoices in the title *The Doctor Dances*. **DWM** has also been informed that Episode 13, *The Parting of the Ways*, sees the return of Camille Coduri as Jackie Tyler and Noel Clarke as Mickey Smith.



▶ p12

Julie Gardner tells **DWM** about her job as executive producer

▶ p66

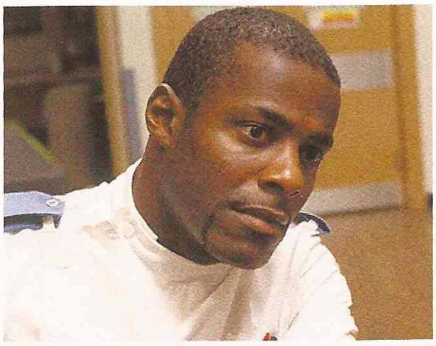
More behind-the-scenes news from **Russell T Davies**

▶ p20

Find out more about Episode 1, **Rose**, in our new series preview

EXCLUSIVE! ROLES ANNOUNCED FOR EPISODES 11, 12 AND 13

CASTING UPDATE



FURTHER CASTING HAS BEEN REVEALED for the series' later episodes with Episode 10 featuring Vilma Hollingberry as Mrs Harcourt, and Episode 11 featuring Aled Pedick as Idris and Will Thomas as Mr Cleaver. Executive producer Julie Gardner tells **DWM**, "When *Doctor Who* was first given to BBC Wales, I knew we would have a wonderful opportunity to get Welsh actors on to the network.

"And Episode 11 is a perfect example. Will Thomas is a stalwart of BBC Wales drama, having featured in the award-winning series *Belonging* – anyone with satellite television should find its transmission dates immediately, because it's a clever, witty and powerful drama – and Aled's a perfect example of the new young talent available in Wales right now. *Doctor Who* will have a much stronger Welsh flavour than it's ever had before – and I couldn't be happier!"

The final two-parter – the as-yet-untitled Episode 12 and Episode 13 *The Parting of the Ways* – will star Paterson Joseph [above] as Rodrick. Joseph may be best known to science-fiction fans as the elegant Marquis De Carabas in Neil Gaiman's ambitous 1996 BBC2 fantasy epic *Neverwhere*. Phil Collinson tells us, "Sometimes you offer a great actor a part, out of the blue, in the blind hope that they might just fancy an adventure in time and space with the Doctor. And sometimes, as with Paterson, it works! This man is always busy, having appeared in many great productions over the past few years, including *Green Wing, William and Mary*, and *Sex Traffic*. And many viewers will remember him from his long stint as a regular character, Mark Grace, in BBC One's *Casualty*. Not to mention a lead role alongside Leonardo DiCaprio in *The Beach*. We're delighted that he's agreed to join us for the series finalé, and it's a credit to our casting director, Andy Pryor, that we continue to attract such excellent names. Paterson's character shares some very unusual scenes with Rose Tyler... but will he live to tell the tale?"

Also appearing in the story, the details of which are still shrouded in secrecy, are Jamie Bradley as Strood, Abi Eniola as Crosbie, plus Sebastian Armesto, Kate Loustau, Dominic Burgess and Karren Winchester. More casting news next issue.

MURRAY GOLD ARRANGES NEW VERSION OF THEME MUSIC

VARIATION ON A THEME

THE THEME TUNE FOR THE NEW SERIES has been arranged by Murray Gold, the composer of the series' incidental music, Phil Collinson has announced. As expected, the new theme is a new arrangement of the original, composed by Ron Grainer back in 1963 for the series' very first episode.

Doctor Who
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Stereo version of T.V. music

"We're delighted by the new theme," says Collinson, "which contains all the best elements of the old version, complete with a brand new sound for the twenty-first century. We listened to all sorts of submissions, from all sorts of composers – we've got CDs full of techno themes, and even one easy-listening version which we called 'Havana Nights Who'! And apologies if a lot of composers were kept in suspense, because we couldn't turn any of them down until Murray had delivered his version. We could have gone with any other version at any time. Murray's been so busy on *Shameless*, *Casanova*, and *Doctor Who* itself, that we had to wait a long time for him to clear a good few days – it's not the sort of theme tune he could dash off quickly! And during that time, Murray spent a lot of time researching Delia Derbyshire's original rendition – to the point where he became quite obsessed with her, and will praise her genius to anyone who will listen. And quite right too!

"Mark Ayres, who has archived the original Radiophonic Workshop material, was kind enough to provide Murray with the original components of the theme, so the cliffhanger 'scream' and the central melody [*the 'oo-ee-ooo's to the uninitiated – Ed*] are exactly the same as those used during the Pertwee/Tom Baker era. It's both faithful and new at the same time. We're still awaiting the absolute final mix, while Murray tinkers with various strands – he's such a perfectionist! – but by mid-February, this will have been laid on all the existing episodes. We all love it unashamedly, and I hope the viewers share the thrill of that familiar tune, blasting out on a Saturday night."

OTHER NEWS

▼ RTDTV

BBC Four has announced a documentary about series writer and executive producer Russell T Davies, probably to be broadcast in mid-March to coincide with the BBC Three transmission of Davies' *Casanova*. The 40-minute programme will show Davies at work, at home, and involved in the production of both *Casanova* and *Doctor Who* [see also *Production Notes* on page 66].

The show will also feature interviews with actor Christopher Eccleston, writer Paul Abbott and TV producer Nicola Shindler. The programme is directed by Merryn Threadgould.

HEGGESSEY TO LEAVE BBC

BBC One controller Lorraine Heggessey has announced that she is shortly to leave the BBC. Heggessey commissioned the new series of *Doctor Who* back in 2003. **DWM** wishes her well.

PROJECT: WHO? ON CD

The two-part Radio 2 *Doctor Who* documentary *Project: Who?* [see last issue] are set to be broadcast on 22 and 29 March at approximately 8.33 pm. BBC Audio's Michael Stevens has confirmed that the documentary will be issued as a double-CD on May 2, priced £13.99, and will include bonus material cut from the Radio 2 broadcast. Interviewees for the programmes have so far included Russell T Davies, Julie Gardner, Mal Young, Jane Tranter, Mark Gatiss, Nicholas Briggs, **DWM**'s Clayton Hickman and *SFX*'s Dave Golder, with many more still to be scheduled.

May 2 is also the date that the 1965 story *The Crusade* will be released on CD by BBC Audio. Additional narration will be supplied by William Russell (Ian Chesterton in the story), who is also interviewed about his time on *Doctor Who* in a 20-minute bonus feature.

▼ UNBOUND ONCE MORE!

Big Finish producer John Ainsworth has revealed that plans are underway for one more *Doctor Who Unbound* story, hopefully for release later this year. At present details over which actor will be reprising the role of the Doctor are under wraps. Watch this space...

Ainsworth also confirmed that a second audio series of *Sarah Jane Smith* is in the early planning stages, with four new releases in the pipeline for 2006. "All four stories will probably be written by the same author," says Ainsworth, who will take on directorial duties, and takes over from Gary Russell as producer on the range. "There will also be some sort of story arc running through the four adventures – but that's all I'm saying for now..."

DOCTOR WHO

2005 SERIES

YOUR AT-A-GLANCE GUIDE TO THE NEW SEASON... SO FAR!

CAST

Doctor Who	CHRISTOPHER ECCLESTON
Rose Tyler	BILLIE PIPER

With

Jackie Tyler	CAMILLE CODURI
Mickey Smith	NOEL CLARKE
Captain Jack Harkness	JOHN BARROWMAN

EPISODES

1. Rose

Written by	RUSSELL T DAVIES
Directed by	KEITH BOAK

Clive Finch	MARK BENTON
Caroline Finch	ELLI GARNETT
Caroline's Son	ADAM McCOY

2. The End of the World

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN

Jabe	YASMIN BANNERMAN
Cassandra	ZOË WANAMAKER

3. The Unquiet Dead

Written by	MARK GATISS
Directed by	EUROS LYN

Charles Dickens	SIMON CALLOW
Gabriel Sneed	ALAN DAVID
Gwyneth	EVE MYLES
Redpath	HUW RHYS
Mrs Peace	JENNIFER HILL
Driver	MEIC POVEY

4. Aliens of London
5. TBA

Written by	RUSSELL T DAVIES
Directed by	KEITH BOAK

Harriet Jones	PENELOPE WILTON
Margaret Blaine	ANNETTE BADLAND
General Asquith	RUPERT VANSITTART
Indra Ganesh	NAVIN CHOWDHRY
Dr Sato	NAOKO MORI
Joe Green	DAVID VERREY
Oliver Charles	ERIC POTTS
Assistant Commissioner Strickland	STEVEN SPEIRS
Sergeant Price	MORGAN HOPKINS
Old Woman	FIESTA MEI LING
Old Man	BASIL CHUNG
Reporters	LACHELE CARL
	JACK TARLTON
Himself	ANDREW MARR

6. TBA

Written by	ROBERT SHEARMAN
Directed by	JOE AHEARNE

Adam Mitchell	BRUNO LANGLEY
Dalek Voices	NICHOLAS BRIGGS
Dalek Operator	BARBNABY EDWARDS
Henry	COREY JOHNSON
Diana	ANNA LOUISE PLOWMAN
Polkowski	STEVEN BECKINGHAM
Bywater	JOHN SCHWAB
Di Maggio	JANA CARPENTER
Simmons	NIGEL WHITMEY
Commander	JOE MONTANA

7. The Long Game

Written by	RUSSELL T DAVIES
Directed by	BRIAN GRANT

Cath	CHRISTINE ADAMS
Suki	ANNA MAXWELL MARTIN
Head Chef	COLIN PROCKTER
Sandra	JUDY HOLT
Also co-starring	SIMON PEGG
	TAMSIN GREIG

8. TBA

Written by	PAUL CORNELL
Directed by	JOE AHEARNE

Pete	SHAUN DINGWALL
Sonny	FRANK ROZELAAR-GREEN
Suzie	RHIAN JAMES
Bev	EIRLYS BELLIN
Stuart	CHRISTOPHER LLEWELLYN
Sarah	NATALIE JONES
Boy	CASEY DYER

9. The Empty Child
10. The Doctor Dances

Written by	STEVEN MOFFAT
Directed by	JAMES HAWES

Doctor Constantine	RICHARD WILSON
Nancy	FLORENCE HOATH
Mrs Harcourt	VILMA HOLLINGBERRY
Also co-starring	CHERYL FERGISON
	DAMIAN SAMUELS
	ROBERT HANDS
	MARTIN HODGSON
	JOSEPH TREMAIN
	JORDAN MURPHY
	BRANDON MILLER

11. Boom Town

Written by	RUSSELL T DAVIES
Directed by	JOE AHEARNE

Idris	ALED PEDICK
Mr Cleaver	WILL THOMAS

12. TBA
13. The Parting of the Ways

Written by	RUSSELL T DAVIES
Directed by	JOE AHEARNE

Rodrick	PATERSON JOSEPH
Strood	JAMIE BRADLEY
Crosbie	ABI ENIOLA
Also co-starring	SEBASTIAN ARMESTO
	KATE LOUSTAU
	DOMINIC BURGESS
	KARREN WINCHESTER

SERIES CREDITS

Executive Producers	MAL YOUNG
	JULIE GARDNER
	RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR
	ELWEN ROWLANDS
Director of Photography	ERNEST VINCZE
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Co-ordinator [Eps 1, 4, 5]	DATHYL EVANS
Production Co-ordinator [2, 3]	PAMELA JOYCE
Production Co-ordinator [6-13]	JESS VAN NIEKERK
Production Designer	EDWARD THOMAS
Concept Designer	BRYAN HITCH
Costume Designer	LUCINDA WRIGHT
Visual Effects	MILLTV
Visual Effects Supervisor	DAVID HOUGHTON
Make-Up	DAVY JONES
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Incidental Music	MURRAY GOLD

Doctor Who is a BBC Wales production for BBC One. 13 x 45-minute episodes for broadcast on Saturdays provisionally starting 26 March. Episodes listed in current intended transmission order.

BBC READER OFFER

SEE ROSE FIRST!

The BBC, in association with **DWM**, is offering 90 of our readers the chance to attend an exclusive preview of *Rose*, the first episode of the new series of *Doctor Who*!

Written by Russell T Davies and starring Christopher Eccleston, Billie Piper, Camille Coduri, Noel Clarke and Mark Benton, this exciting adventure is previewed on page 20, but **YOU** can be among the first people in the world to clap eyes on it. Good, eh?

The **DWM** gang will be there on the day, armed with tape recorders to get your first impressions – so if you're very lucky your pearls of wisdom will be appearing in a future issue of the mag!

DETAILS

You need to be able to make your way to London (under your own steam) on **MONDAY 21 MARCH**, where there are three screenings, at **11am**, **2pm** and **5pm**. We're giving away 15 pairs of tickets for each screening, so clearly state your preference on the form – or tick the 'any' box if you're not fussy.

You'll be asked to give your name and the name of the person accompanying you on the day – to stop people flogging tickets on eBay – or, if you're happy to attend on your own, tick the box and we'll make the other ticket available to somebody else. Under 16s must be accompanied by a parent or guardian. So, if you want to be in with a chance of seeing the first episode of the new series almost a week before anybody else (and let's face it, you do!) all you have to do is complete the form at the bottom of the page (sorry, but photocopies are *not* permitted) and send it *as soon as possible* to:

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Tunbridge Wells
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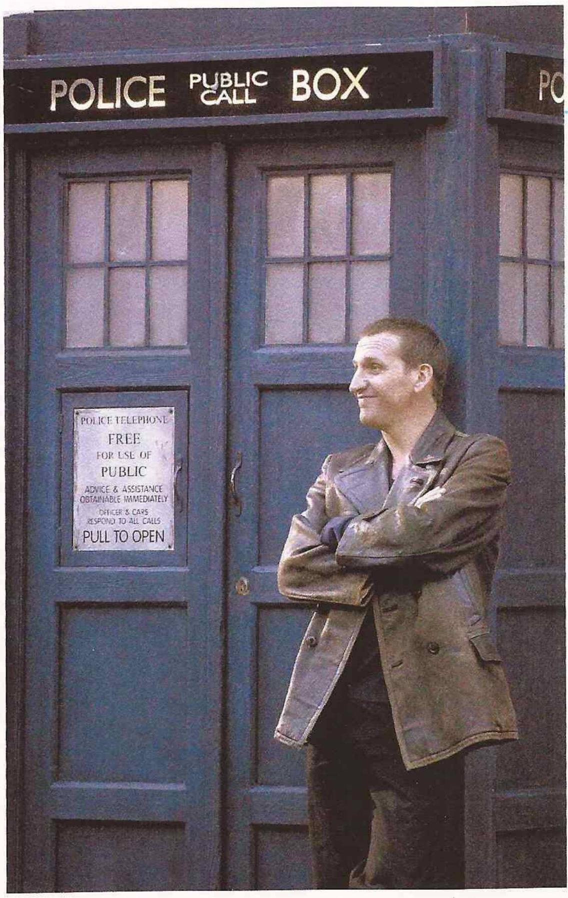
DWM subscribers *only* are permitted to enter via e-mail. Simply copy down all the details from the form into an e-mail – making sure to include your **DWM** subscription number – and send it to dwm@panini.co.uk, marked 'Screening Offer' in the subject line.

Entries must reach us by midday on **WEDNESDAY 16 MARCH**, so you'd better get your skates on as it's strictly first come, first served.

We'll be randomly selecting 15 lucky winners for each session on the afternoon of the 16 March, and will contact you all as soon as possible – so make sure we have a daytime phone number and/or an e-mail address on which we can reach you. Full details of the location of the screening will be given direct to the winners.

Good luck!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Age: __________

Daytime Telephone: ____________________

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I will be accompanied by: ____________________
☐ I'm happy to come on my own

EXCLUSIVE! MORE NEWS ON BBC THREE'S DOCUMENTARY SERIES

CONFIDENTIAL UPDATE

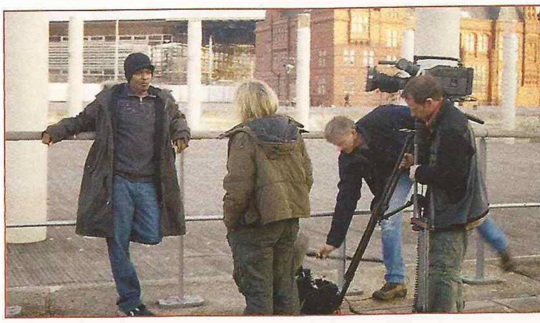
AS THE NEW SERIES OF *DOCTOR WHO* draws ever closer to the screen, so too does *Doctor Who Confidential*, the 13-part documentary series from BBC Three. Each episode of *Confidential* is set to air on the digital channel immediately after its corresponding *Doctor Who* episode finishes on BBC One.

Last issue we revealed details of the first three episodes of the series. Gillane Seaborne, the producer of *Doctor Who Confidential*, has given **DWM** further information about Episodes 4 to 7.

Episode 4 is called *I Get a Side-kick Out of You*. The edition looks at the role of the Doctor's companions, focussing on Rose and her predecessors, and asks 'what does it take to make the grade as the Doctor's companion?' The episode also shows how Billie Piper is bringing the role of the Doctor's companion up to date – and how Rose and the Doctor are soul mates.

Life on Earth is the title of Episode 5, which examines the Doctor's links to Earth, and his relationships with humans. What makes him alien and why does he appeal to us? There's also a look back at past Doctors' adventures on Earth, showing how Doctors past and present have a very soft spot for Man. The episode also examines the new series' first cliff-hanger...

Episode 6, *The Daleks*, follows the return of the Doctor's most feared foe, as the *Confidential* team travels behind the scenes to see how the Daleks work and to meet the men behind the metal! As ever, there are flashbacks to past Doctors' adventures, and a look back at the Daleks' phenomenal impact when they first hit television screens in the 1960s.



The *Confidential* team catches up with Noel Clarke (Mickey) on location in Cardiff. © Catherine Gosling

Finally – for now – Episode 7 is called *The Dark Side*, and goes backstage on *The Long Game*. The episode focuses on the evil villains that the Doctor has battled, both in past episodes and in the current series.

Doctor Who Confidential is executive-produced by Mark Cossey, and is made by the BBC's Additional Programming Unit.

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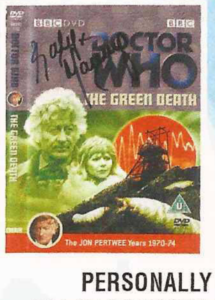
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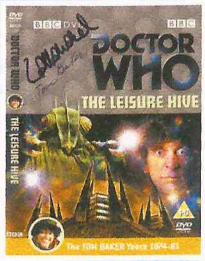
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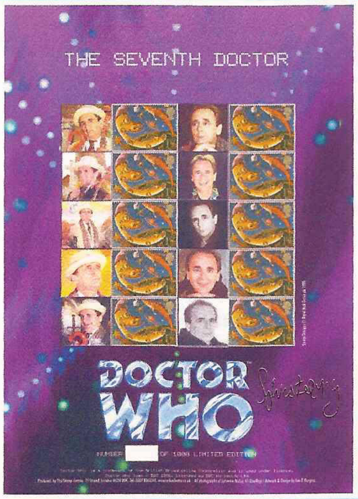
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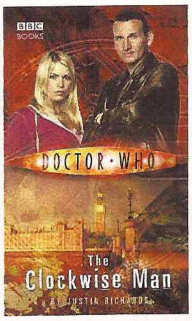
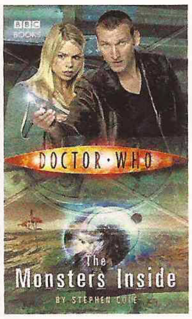
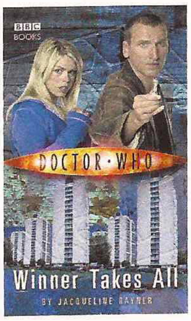
REVEALED: A NEW DESIGN FOR BBC'S NINTH DOCTOR NOVELS

NEW-LOOK BOOKS







BBC BOOKS' CAMERON Fitch has revealed the cover designs for the three upcoming Ninth Doctor hardback novels, due for publication on May 19, alongside Justin Richards' large-format paperback *Doctor Who: Monsters and Villains*.The covers have been created by top designer Henry Searle, son of well-loved artist Ronald Searle. One change to the three titles is that Jacqueline Rayner's *The Death Players* has been retitled *Winner Takes All*.

A statement from Richards was released in February, concerning a revision of BBC Books' long-held policy of accepting unsolicited manuscripts.

"With *Doctor Who* set to return to our TV screens, bigger and better than ever before," announced Richards, "the interest in *Doctor Who* fiction – from readers and from prospective writers – is increasing enormously.

"At the same time, we are waiting to evaluate the impact of the new series on our continuing lines of *Doctor Who* books. That means that at the moment... we do not yet know what our requirements for *Doctor Who* novels will be for 2006 and beyond.

"With this in mind, it simply isn't fair for us to try to evaluate proposals against criteria that are bound to change. So, for the time being, we have decided it is not possible for us to accept *Doctor Who* novel proposals for consideration.

"Please be assured that once we have firm plans for the future of *Doctor Who* publishing, we will consider how we can make sure that the Doctor continues to be well served in the worlds of print as well as TV drama."

BBC WEBSITE: DETAILS ON NEW SERIES RELAUNCH AND REDESIGN

A SITE FOR SORE EYES

JAMES GOSS HAS GIVEN US DETAILS OF AN exciting revamp for the official *Doctor Who* website at *www.bbc.co.uk/cult/doctorwho*.

"The BBC's never made anything like the new *Doctor Who* website," Goss told **DWM**. "It's one big honeytrap for innocent viewers! It'll delight existing fans, whilst ensnaring the show's new young audience. A teaser version will launch in early March, with plenty of information to excite people, a screensaver and downloadable desktop wallpaper and sound files.

DOCTOR·WHO
THE INVASION BEGINS
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"The full site, which débuts with the first episode, contains an astonishing amount of video – including 30 short films about the making of the show, chatting with everyone from Chris through to the caterer. We're looking at clearing *Doctor Who Confidential* as well, and there's a classic clips site, packed with broadband clips from the original show.

"We've also got hundreds of behind-the-scenes pictures, including some amazing photos from the art department, along with hoardes of design sketches, and photostories showing you how everything from how the TARDIS was built to what happened when... well, you'll find out!

"There are some great games – including one where you get to drive a Dalek, and another which can only be described as how *Monopoly* would be if it were set in space, had tentacles, big weapons and a sense of humour. Some of it's written by Gareth Roberts if that gives you a hint!

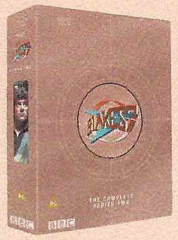
"There are some surprises as well – just try using Google on the night of transmission...

WIN BLAKE'S 7 DVD SETS!

SERIES TWO OF THE BBC'S 1970s Space opera *Blake's 7* – featuring *Doctor Who* cast and crew galore – is available now on DVD from all good retailers priced £49.99. Now, thanks to the generous folks at BBC Worldwide, we've got three copies of the set to give away in a competition. To enter, just tell us the answer to this easy-peasy question...

■ Which race of *Doctor Who* monsters were rumoured to be making an appearance at the end of this season... but, er, didn't?

a) The Daleks
b) The Venom Grubs
c) The Telepathic Plants of Esto



HOW TO ENTER

Just send us your answer on the back of a postcard or stuck-down envelope marked **'You fool! It's too powerful!'** to the editorial address on page 3 by 1 April 2004. Good luck!

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

MARCH

■ SATURDAY 5

TV Doctor Who: The Sun Makers by Robert Holmes [Fourth Doctor, Leela and K9] *UKTV Gold*

■ SUNDAY 6

TV Doctor Who: Underworld by Bob Baker and Dave Martin [Fourth Doctor, Leela and K9] *UKTV Gold*

■ MONDAY 7

DVD Doctor Who: The Mind Robber by Peter Ling [Second Doctor, Jamie and Zoe] *BBC Video* [See *Further Adventures*, page 49]

MP3-CD Doctor Who and the Daleks read by William Russell *BBC Audiobooks* £19.99 [See preview, page 36]

■ SATURDAY 12

TV Doctor Who: The Invasion of Time by David Agnew [Fourth Doctor, Leela and K9] *UKTV Gold*

■ SUNDAY 13

TV Doctor Who: The Ribos Operation by Robert Holmes [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SATURDAY 19

TV Doctor Who: The Pirate Planet by Douglas Adams [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SUNDAY 20

TV Doctor Who: City of Death by David Agnew [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SATURDAY 26

TV Doctor Who: Rose by Russell T Davies [Ninth Doctor and Rose] *BBC One* [See preview, page 20]

TV Doctor Who Confidential: Back from the Future *BBC Three*

■ THURSDAY 31

DWM Issue 355 published *Panini Comics* £3.99

■ ALSO THIS MONTH

DOCTOR WHO
DREAMTIME

Audio Drama Doctor Who: Dreamtime by Simon Forward [Seventh Doctor, Ace and Hex] *Big Finish* [See *Further Adventures*, page 48]

Audio Drama UNIT: The Longest Night by Joseph Lidster *Big Finish* £10.99

APRIL

■ SATURDAY 2

TV Doctor Who: The End of the World by Russell T Davies [Ninth Doctor and Rose] *BBC One*

TV Doctor Who Confidential: Aliens – the Good, the Bad and the Ugly *BBC Three*

■ SATURDAY 9

TV Doctor Who: The Unquiet Dead by Mark Gatiss [Ninth Doctor and Rose] *BBC One*

TV Doctor Who Confidential: TARDIS Tales *BBC Three*

■ THURSDAY 28

DWM Issue 356 published *Panini Comics* £3.99

Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

■ LEAGUE MOVIE UPDATE

Make your way to your (local) cinema on 22 April, now the official release date of *The League of Gentlemen's Apocalypse* [right] co-written by and featuring *The Unquiet Dead*'s writer **Mark Gatiss** (a trailer is at *www.leagueofgentlemen.co.uk*). Gatiss and his *League* cohorts plus animated Doctor **Richard E Grant** paid tribute to comedian Victoria Wood at a BAFTA event on 23 January. The League also performed at Comic Aid at London's Hammersmith Apollo on 22 February raising funding for victims of the Asian tsunami. New series writer **Paul Cornell** has written some *Sherlock Holmes* fiction which is being read by Big Finish *Shada* actor **Andrew Sachs** on the *www.bbc.co.uk* website. Following *Christmas Lights*, **Mark Benton**, who appears as Clive Finch in *Rose*, will reprise the role of Howie in ITV1 sequel series *Northern Lights* and is Paul Coppin in ITV1's *Planespotting*.

■ VERITY AND TAMSIN MAKE SOUP

The Long Game's **Tamsin Greig** will soon be able to report what life is like under two *Doctor Who* regimes as she stars in *Love Soup*, a BBC six-part comedy drama by David Renwick, produced by *Doctor Who*'s original producer **Verity Lambert**.

■ TOM'S COMIC RELIEF

A *Little Britain* guest star-filled 20-minute special featuring **Tom Baker** will be shown as part of BBC One's *Comic Relief* evening on 11 March (a DVD was issued on 14 February with at least £3.40 of the £4.99 price going to the charity).

■ SYLVESTER ARSENIC UPDATE

The tour of *Arsenic and Old Lace* starring **Sylvester McCoy** as Doctor Einstein continues with: 7-12 March – Grand Theatre, Leeds (Box Office 01132 226222); 14-19 March – Devonshire Park Theatre, Eastbourne (01323 412000); 21-26 March – New Victoria Theatre, Woking (01483 761144); 28 March-2 April – Holiday; 4-9 April – Milton Keynes Theatre (01908 606090); 11-16 April – Journal Tyne Theatre, Newcastle-Upon-Tyne (08701 451200). The play also features **Brigit Forsyth** from 1967's *The Evil of the Daleks*. More to follow. Sylv's former companion **Sophie Aldred** is currently running the Greenwich Steiner School Parent and Child Group under her married name Sophie Henderson.

■ SINK YOUR TEETH INTO COLIN

Colin Baker and **Christopher Cazenove** are sharing the role of Van Helsing in a 20-week theatre tour of *Dracula*. Colin takes on the role from week commencing 11 April in Edinburgh. **Bonnie Langford** played Peter Cook's second wife Judy Huxtable in *Pete 'n' Me* by Tim Marriott, a drama about the late comedian which was at the New End Theatre in Hampstead until 26 February.

■ OSCARS FOR ALISON AND DEBS?

Scream of the Shalka's Alison Chesney aka **Sophie Okonedo** has been nominated for a Best Actress in Supporting role Oscar for her performance as Tatiana Rusesabagina in *Hotel Rwanda*. She also features in the same category for the 2005 Screen Actors Guild and Image Awards. The TV Movie's music composer **John Debney** is also up for an Oscar for his score for *The Passion of the Christ*.

■ CARTMEL SIGNING

London's McGuffin Film & Television Society is staging 'An Evening with **Andrew Cartmel**', to coincide with the former script editor's new book *Script Doctor*. The event takes place at the Plough Inn Theatre, London, on Saturday 19 March from 8.30pm. Cartmel will be talking about his time on the series and signing copies of the book. Tickets are £5 and can be ordered from *www.mcguffin.info*

■ ADAMS THE ASTEROID

Season Seventeen script editor **Douglas Adams** is now immortalised as an asteroid, following a naming ceremony on 26 January at the International Astronomical Union's Minor Planet Centre. The movie version based on his book *The Hitchhiker's Guide to the Galaxy* will open on 6 May. **Stephen Fry**, the Minister of Chance from Seventh Doctor webcast *Death Comes to Time*, provides the Voice of the Guide with **Mark Gatiss** the voice of the Vogon soldier who says "Resistance is useless!" Another *Who* link is **Nigel Plaskitt** from *The Ribos Operation* who plays the Vogon High Command.

■ DID YOU CATCH?

Tom Baker as Ze BadDee in *The Magic Roundabout* movie ; **Peter Davison** in ITV3 reruns of *Campion* from 28 January; **Sarah Hellings** (*The Mark of the Rani*) directing *Midsomer Murders* (ITV1 – 9 January); **Ken Grieve** (*Destiny of the Daleks*) directing *The Royal* (ITV1 – 16 and 23 January).

JACK KINE (1921-2005)

JACK KINE COULD JUSTIFIABLY CLAIM TO BE one of television's pioneers. Although his first job with the BBC was perhaps not that remarkable, he joined the corporation as a talented scenic artist. A natural gift and one that had been honed in his childhood through a friendship with his then neighbour, the artist, Hilda Boswell.

Jack had entered into the quite unique world of pre-war television when the BBC was exploring the possibilities of a totally new broadcasting medium. The privilege of having joined this magical industry remained a constant thrill to Jack from the moment he stepped into the scene dock at Alexandra Palace back in 1937.

Television closed down for the duration of the Second World War, and Jack rejoined the BBC in 1947. But it was in 1954 that he took on a more notable pioneering role. As a respected scenic artist he was asked by the head of the design department to join forces with Bernard Wilkie who came from the engineering side of the corporation. Together Jack and Bernard, aided by little more than their combined whit and keen sense of occasion formed what was to become the BBC's Visual Effects Department.

Pioneering departments meant pioneering techniques and many was the time that explosions or flying props shattered the calm around the streets of Lime Grove. But from these ramshackle beginnings they began providing groundbreaking effects for some of the BBC's most memorable productions. Such classic dramas as *Quatermass* found Jack and Bernard creating spine-tingling creatures and ingenious ways of chilling the nation's blood with little more than a rubber glove and a bucket of goo.

THE EVER-GROWING REQUESTS FOR EFFECTS across the spectrum of productions found the double act of Jack and Bernard creating anything from Televisors and torture rooms in Orwell's *1984* to collapsing pianos in *Morecambe and Wise*. *Tonight*, *It's a Square World*, *Monty Python*, *Doctor Who* and even *Blue Peter* relied on their unique creativity and the department soon grew to blossom into the largest unit of its kind in the world. From their groundbreaking work came many of the techniques, materials and people that form the backbone of the industry to this day.

After leaving the BBC Jack continued to design and create models and he remained a true artist at heart. He simply refused to give up painting even when his eyesight began to fade. And it was this mix of determination, a love of life and a host of stories that won him many friends and many plaudits.

Few in TV can claim to have had the span of involvement of Jack, and even fewer could claim to have helped the nation roar with laughter one minute and hide behind the sofa the next.

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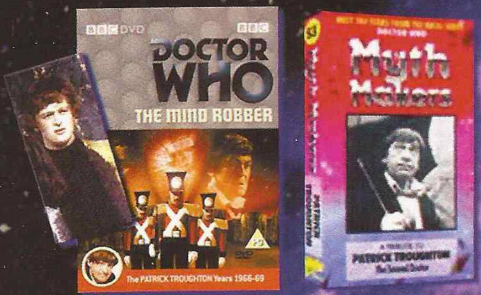
Forthcoming Signings

Hamish Wilson

Saturday March 5th

The "alternate" Jamie, Hamish Wilson, will be signing copies of The Mind Robber DVD and photographs available at the shop between 12.00 and 15.00. Pre-order your copy for £19.99. First 50 pre-orders will also receive a complimentary copy of the Myth Makers Patrick Troughton Video.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Season 18 to 21

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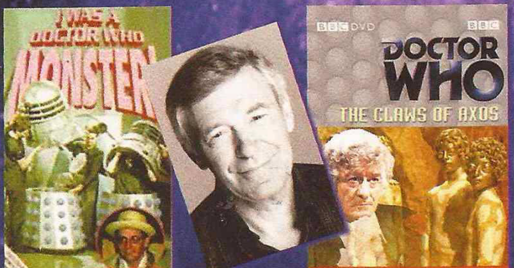
MYTH MAKERS

Bernard Holley

Saturday May 7th

Bernard Holley will be signing copies of The Claws Of Axos DVD and photographs available at the shop between 12.00 and 15.00. Pre-order your copy for £19.99. First 50 pre-orders will also receive a complimentary copy of I Was A Doctor Who Monster video.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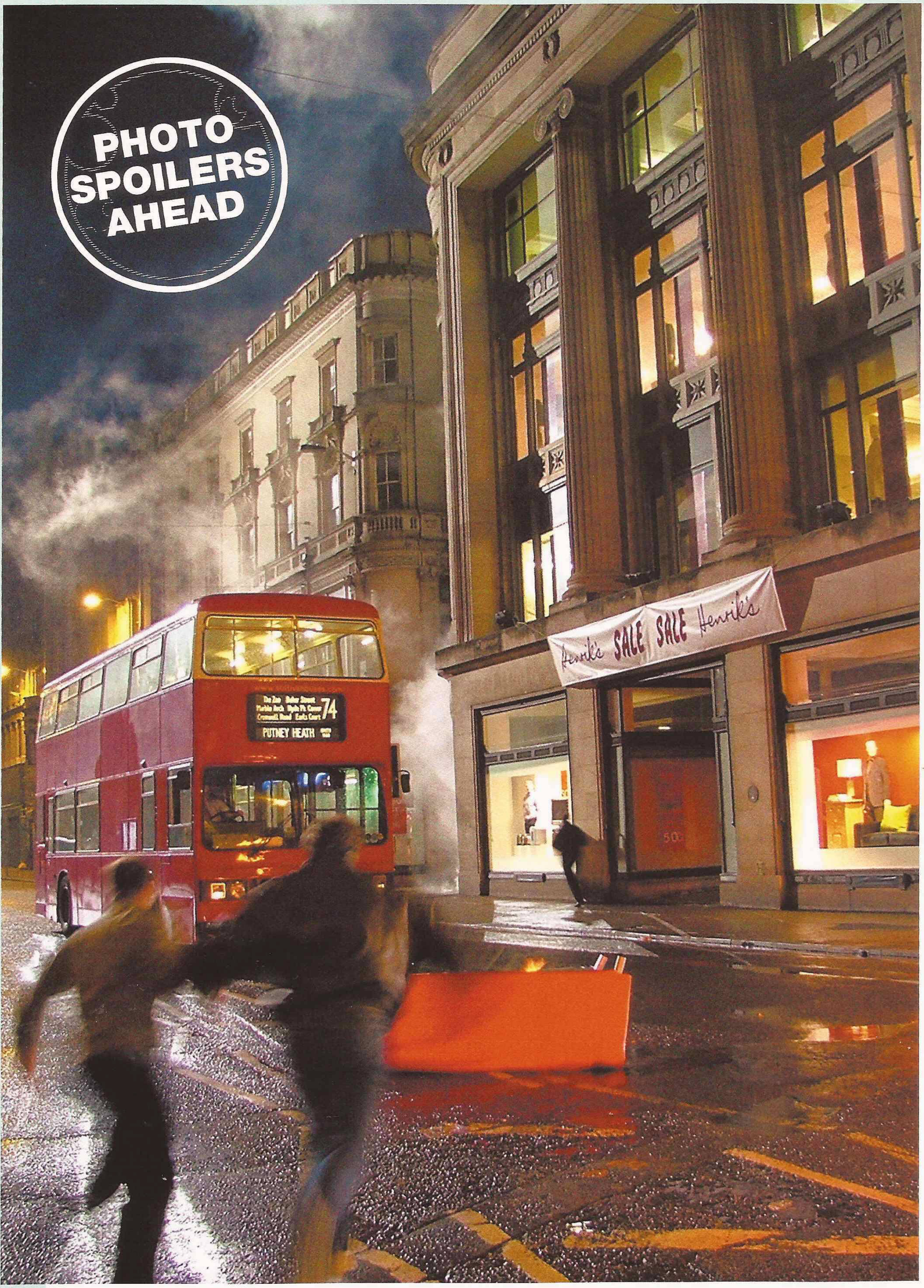


PHOTO SPOILERS AHEAD
74
PUTNEY HEATH
Henrik's SALE SALE Henrik's

Gardner's World

She's the busiest lady in the world, one of the most influential people in television, and coming to the end of a gruelling shoot for *Doctor Who* – but she's not too grand to share her sandwich with **DWM**! Executive Producer Julie Gardner gives us the full behind-the-scenes story of the show's return...

Interview: Clayton Hickman Words: Benjamin Cook

"HA-HA! YOU'RE KIDDING! OH God, I don't know! You can't possibly ask me such a terrible question. Christ. What am I like to work with? I don't know how to answer that," declares *Doctor Who*'s executive producer Julie Gardner, momentarily fazed but not beaten. "Russell T Davies and I talk a lot about how people behave with their families," she continues, "compared to how they are at work. My mum went to the screening of [Russell's recent ITV drama series] *Mine All Mine* in Swansea, and she met Russell and [Doctor Who producer] Phil Collinson, and Phil told my mum that I was his boss – I hate the term 'boss', but anyway – and my mum said, 'Oh dear, I am sorry!' And Phil said, 'No, no, she's so patient.' And my mum, without batting an eyelid, said, 'Well... she's not like that with us!'"

A volley of laughter follows. Julie Gardner rocks back in her chair. "From what people say to my face, I'd agree, I am ceaselessly patient. And I do know," she grins, "that I'm constantly cheerful. I don't know where that comes from. I think I have some kind of disorder! I don't think it's necessarily a good thing to be this cheerful all the time. But you just have to be: I have a great job, I'm so lucky. Every day is different. Every day is full of grind and horror, but it's incredibly varied. Beyond that, I'm not sure how I'd describe what I'm like."

I think you just did: relentlessly cheerful and bossy to your mother.

"Yes, that's about right! Oh dear."

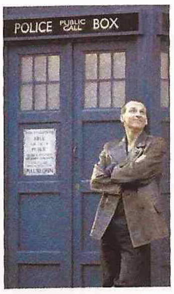
You see, Julie Gardner is possibly – nay, *probably* – the Loveliest Lady in the World. When we settle down for an interview, late one January afternoon at an exclusive London club (dark, modern, expensive and all the waiters have one permanently-raised eyebrow), she's keen to check that we're well-fed and sitting comfortably before she begins "You could share this?" she says, offering **DWM** some of her sandwich. "I mean, honestly – look how huge it is." It *is* big for a sandwich, but **DWM** has just eaten. All the same, what a nice gesture.

"You know what's absolutely terrifying?" Julie says, leaning forward, "I have so much that you could ask me, we could be here for ten years."

A decade in Julie's company doesn't actually sound like too arduous a prospect. Her sharp wit and unfailing generosity would be welcome companions. And actually, it's worth mentioning, although she's too modest to admit it, that Julie has championed **DWM** from the word go and is directly to thank for our unparalleled access to the production of the new series. As I say, a lovely lady. And a *very* busy one. She seems to be everywhere at once...

"Yes, well, even though I'm executive producing other shows at the same time," shrugs Julie, "and attempting to run a department, *Doctor Who* takes up an enormous amount of my time.

"My day-to-day work gets busier and busier the further into production we go. At any one time now, we're in pre-production on episodes, we're in various stages of post-production, I'm also giving notes on rushes that are coming to me daily, we're building up to the launch of the series in terms of how the publicity fits together... There are days when Russell and I are, literally, triple-booked!"

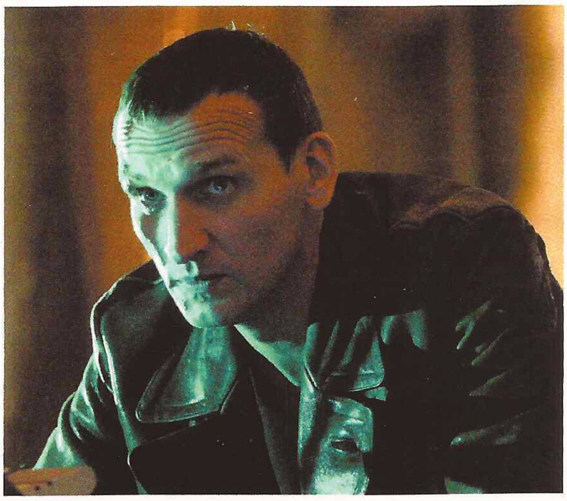


▲ *Christopher Eccleston prepares to take to the TARDIS in 2005.*

▼ *The very lovely Julie Gardner. Grind and horror not shown.*

For someone who "watched the series a little bit when I was a kid," Julie has really been thrown into the thick of things on *Doctor Who*, and hers is a rags-to-riches (well, okay, indifference-to-evangelism) story of how, even now, someone can come to the series cold, and fall in love with it. Russell T Davies is very proud of this fact ("It's such a wonderful story!" he grins. "The readers'll love it!") because he had more than a little to do with Julie's conversion...

"Russell gave me a *Doctor Who* viewing list," Julie explains, attacking her sandwich with gusto, "which was a cross-section of some of his favourite episodes. I spent a lot of time catching up and just getting to know what *Doctor Who* was about, and I made ▶



▲ *Julie's first brush with Eccleston was the BBC's **Our Friends in the North**.*

◄ editorial notes as I went, cos I'm mad like that."

So what did she think of *Doctor Who*? Honestly?

"I thought a number of things," she teases, toying with a crisp. "I thought the range of stories was extraordinary. I was gob-smacked by how good they were. But I also realised how hugely we would need to move the show on, how the audience's expectations would be so much higher now. I remember watching six-part stories and four-part stories and thinking, 'you could never do that now'. You have to cut to the jeopardy much faster. When I was interviewed back at the beginning of this mad time, I told **DWM** that I had a favourite episode, but I didn't reveal it. Well, my absolute favourite episode – and watching this one was when I realised that you can tell hugely entertaining stories, stories with energy and danger – is *City of Death* [1979]. And I know, talking to fans, that they'll say, 'What a predictable choice,' but I honestly found it by myself. I love the idea that it's Tom Baker being eccentric, quite dangerous and unpredictable, and it opens with Paris exteriors – I couldn't believe that! – and you have Julian Glover playing an alien and Tom Baker going back to meet Leonardo da Vinci, because he needs to work out which alien is faking the Mona Lisa, which just seems bonkers and brilliant... and I knew then what the show could be now."

FIRST THINGS FIRST: A BIT OF background information. Julie Gardner was born near Neath in South Wales – "quite close to Russell, actually. Russell grew up in Swansea. I didn't meet him until much later. He's slightly older than me... may I say *loudly* for the record!" After graduating from London University with an English postgraduate degree, Julie spent a while teaching A Level and GCSE English. "I really loved it," she says, "but I was 23 at that point and got a bit scared, because I thought, 'I'm going to end up doing this for the rest of my life'. And I'd never properly thought about what I really wanted to do."

How did she gravitate towards a career in television?

"I knew that I really loved TV. I was one of those children whose parents were always trying to encourage them off the sofa, but I was quite happy sitting there watching *Swap Shop*. After teaching, I was living in Cambridge and saw a job ad for a secretary on [BBC drama] *Our Friends in the North*, so I applied. A very marvellous lady called Sam Hall, who was trawling through all the CVs, kept putting my CV back into the pile, because it made her laugh. Apparently, I'd written a very funny covering letter. They interviewed me and they kept saying, 'You're really overqualified for this job. You've been a teacher. Why do you want to be a secretary?' I kept saying, 'But I *do*! Please!' And so I got my first job in telly – as a producer's secretary on the second filming block of *Our Friends in the North*. That was the first time that I worked with Christopher Eccleston. Apparently, I was the worst secretary in the world – which I can quite believe! – but it was the best experience for someone with no experience, because I was able to find out what everyone did and see which area I wanted to go into. It was really lucky and a bit crazy."

▼ *Julie's 'And you needn't think you'll be getting your hands on **this** script!' face.*

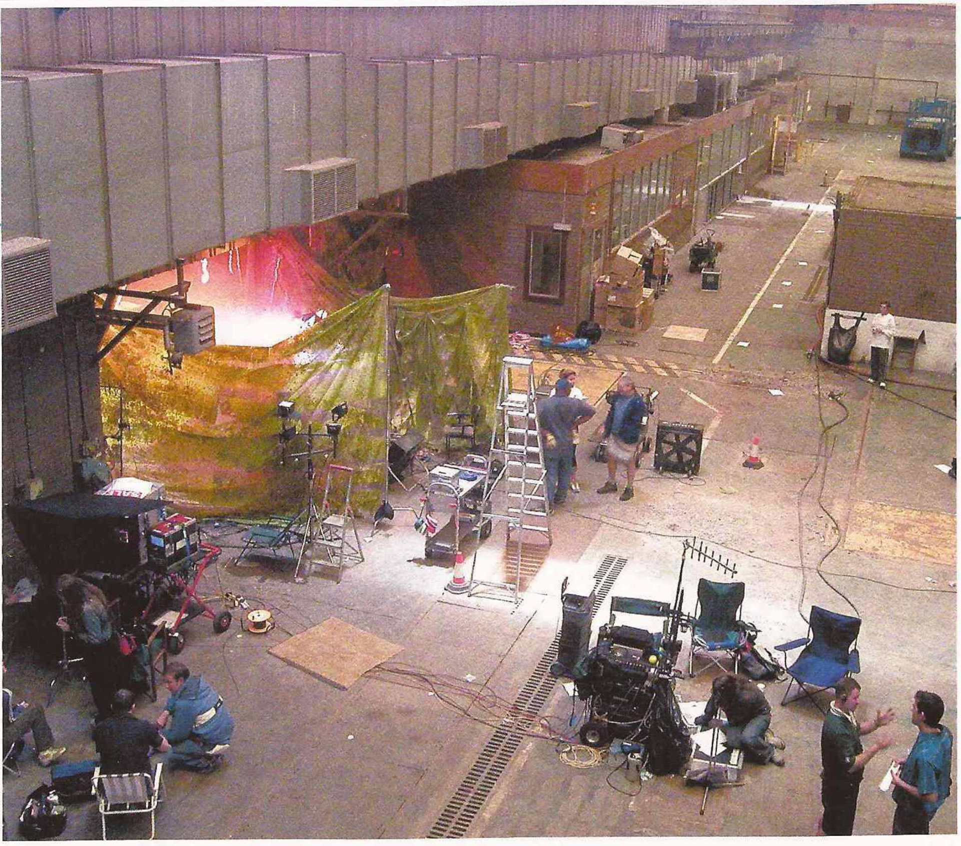
Six months later, Julie was promoted to script reader in the Serial Drama department. After that, she became a script editor, and then a producer, and quickly moved to London Weekend Television, where she produced a modern-day version of *Othello*, set in the Metropolitan Police Service, with Christopher Eccleston as Iago. She was developing further programme ideas at LWT, including Russell T Davies' *Casanova*, when she was poached by BBC Wales and offered the position of Head of Drama. It sounds like quite a fast-track rise to power...

"In some ways, it *was* quite fast," Julie admits, "and I absolutely have to say *by accident*. I really did love being a producer. I thought long and hard about the move from LWT, because I was scared about how much bureaucracy would be part of my current job. I really enjoy being out in the thick of it, not tied up in an office. Of course, with a show like *Doctor Who*, you're *so* out in the thick of it, I can't believe I ever worried. It seems insane now."

So did the BBC Wales job come about before *Doctor Who* entered the frame?

"As far as I know, the two things were separate," she says, "but I've never actually asked Jane Tranter, the Controller of Drama Commissioning, at what stage [BBC One Controller] Lorraine Heggessey and she and Mal Young talked seriously about bringing back *Doctor Who*. Mal is an executive producer on the show, not least because he'd wanted to bring it back for so long. He was instrumental in building up momentum. At one point, the plan was to make a feature film and it was only after a lot of discussion and strategising that Lorraine Heggessey could say that she wanted it to come back on the telly. I know that they always wanted Russell to be the lead writer on it."

Julie first met Russell at the South Bank Awards ceremony in 2002. "He was nominated for *Bob & Rose*," she remembers, "and *Othello* was nominated in the drama category, but neither of us won. Ha! I went up to him afterwards, up to his table, and said, 'How could you not have won? Your show was marvellous...' And we got talking. I remember he said, 'Ooh, you look too young to be a producer,' and I thought, 'What a nice man! I must remember to work with him.' I was then very fortunate, because one



▲ *The crew busily at work outside the location used for the climax of* **Rose.**

day at LWT I was looking through *The Oxford Guide to English Literature* and I saw the name Casanova. I thought, 'God, that would make an amazing drama,' but there were so many books out there about Casanova's life, and a feature film was planned, and it just seemed like the wrong time. I thought, oh well, I'll pitch a drama about Don Juan instead. But to their absolute credit, [LWT executives] Michele Buck and Damien Timmer immediately said, 'No, no, Casanova's a better story – why not *Casanova*? Let's not worry about films.'

HAVING SUGGESTED RUSSELL for every recent LWT project, Julie thought it best not to put his name forward for *Casanova*. "I was embarrassed," she laughs, "that I was starting to look like a stalker. It was Michele Buck who said, 'It could fit Russell! Let's ask Russell.' And Russell instantly wanted to do it. I think the quote was, 'I've spent my life writing about men and sex, and this is the ultimate!' To my absolute joy, we were thrown together and went off to Luxembourg on a recce and read endless books of research. There are 12 volumes of Casanova's autobiography, which we both read – and I made notes on them that Russell ignored! We spent 18 months working on that project, during which we got to know each other incredibly well – and we'd talk every week about our favourite TV shows, from *The West Wing* to *Smallville* to *Buffy* to *Angel* to... everything. Russell and I bonded over those 18 months."

When Julie moved to BBC Wales, she took *Casanova* with her. "It's very important, the talent you take with you," she says. "When I went for my job interview with Jane, I pitched *Casanova* to her and I did say, 'I absolutely have no authority to pitch this, because I don't own the project, it's an LWT project, but this is something I love and the thought of leaving it behind is just appalling.' It was a gamble, but she loved it, she loved the scripts, and that's why we made it and it'll air in March."

▲ *Julie's* **Doctor Who** *epiphany came when she first saw* **City of Death.**

March, eh? A busy month for you, then...

"It's a *very* busy month, yeah. When I took the BBC Wales job, I didn't know that I'd also be making *Doctor Who*. It just seemed the perfect opportunity for me. And working at BBC Wales has just been brilliant. We have such an amazing team, and it's turned out to be the perfect home for *Doctor Who*."

So how did the Doctor's move to Cardiff actually happen?

"That came about," explains Julie, "when I went to my first formal meeting with Jane Tranter, in the first week of September 2003. And it wasn't the first thing we talked about, I don't think – we skirted around other issues. And then Jane just came out with the most extraordinary sentence, which was, 'Do you want to make *Doctor Who?*' It was the most unexpected moment of my career. I didn't even know that they were bringing it back.

"And one thing I absolutely do remember is that I started to laugh. I sat there and I laughed – not for long, but I did laugh, because it just seemed perfect. I knew as soon as they said *Doctor Who* that they were thinking of Russell. I just knew, even though I don't think he'd ever told me that he'd been approached. And when they did mention Russell, I laughed even more, because I knew that we'd spent the last 18 months talking about *Smallville* and *Angel* and *Buffy* and how much we love sci-fi, and I just desperately wanted to work with him on a project."

> "Jane Tranter came out with the most extraordinary sentence: 'Do you want to make **Doctor Who**?'..."

Julie was sent off to sell the idea to Russell. A cinch, surely? "Actually, I did slightly take fright," she confesses, "because I know that Russell is a huge fan and... well, what if he didn't want to do it? It's so much pressure when you're working on a thing you love so much. I didn't have an office at that point, so I couldn't go to my office and phone him, so I headed home to North London. I was so determined to phone him from a landline, because I knew it was going to be a really long conversation. But I got off the tube and I just couldn't wait, so I called him on my mobile." She leans forward, conspiratorially. "Now this is where Russell describes me as a drama queen, but I do vividly remember the phone call... I was walking down the street and it was dark and the rain was coming down – maybe I'm embellishing, but this is how I remember it – and I phoned Russell and said, 'Oh my God, they want you to do *Doctor Who*... with me!' And he just laughed this huge laugh, and then there was a pause. I couldn't bear the suspense. 'Oh no,' I said, 'you don't want to do it, do you?' But Russell said, 'Of course I want to do it!' And thank God for that."

▼ *The camera never lies: Billie Piper during shooting for* **Rose.**

How did Russell and Julie even begin the mammoth task of planning the new series? Did lots of other people get involved from the off?

"No, we were largely left alone," she enthuses. "In the very first meeting ►

▲ *In Rose, aliens made of living plastic take the shape of shop window dummies and attack the streets of London in a bid to take over the world...*

◀ that we had with Jane Tranter we suggested 13 episodes, because at that point there was no figure attached. But we weren't thinking about overseas sales, we weren't being that business-orientated. The dominant thought was: 'if we're bringing this monster back, we want to bring it back with as much confidence and heart and commitment as we can'. So we pushed for 13, and they said yes. I hold my head in my hands now, because I never realised how much work that would mean. But I believe in my heart that it was the right thing to do."

She continues: "The really big meeting happened on 8 December, which was where Russell and I went in with Mal Young to meet with Jane and her team. Russell had delivered his 15-page outline, an overview of the series – who the Doctor is, who Rose is, the tone of the show, paragraphs on each episode – and Russell and I had come up with a list of writers that we wanted to work on the show. Some of them are not particularly well known in TV circles, but the BBC just signed up to all the writers that we wanted. They loved every story that Russell had planned."

The next big event for Julie was receiving Russell's script for Episode 1. "I've never read a script so fast," she grins, with a hint of pride. "Everyone had the same response. Everyone read it instantly. People were dropping meetings just to get to that script! I could barely turn the pages fast enough. I remember the joy of running home with it and just being the first person to read it. This makes me sound like a megalomaniac, I know, but it wasn't a power thing: it was an absolute adrenaline rush, the excitement of, 'oh my God, what has he written?' Russell has such vision. I remember the Doctor's first word in Episode 1, and thinking, 'that's perfect!' And we'd had lots of conversations in that December meeting about what the monster should be and Russell had always been very clear on what he wanted for that first show. He was completely right, of course."

> "When Russell delivered Episode 1 everyone read it instantly. People dropped meetings just to get to that script! It was an adrenaline rush."

DWM asks Julie what it takes to cast characters as big and important as the Doctor and his companion. Surely it's a major challenge...

"It started with Russell knowing the age and the sex of the Doctor – because there were a lot of discussions, I think, in the press at the time that the Doctor might be female – but Russell knew the type of character that he wanted. Andy Pryor, our casting director, drew up an initial list of Doctors, which ran to three or four pages. I've worked with Andy in the past and I love him to bits. He has great taste. The age range was quite wide: it was more that we wanted someone with humour, authority and strength about them and very, very quickly we got to Chris."

▼ *Julie addresses the great and the good of the BBC at August's Doctor Who Briefing Day.*

"I HAVE TO PAY TRIBUTE TO MAL Young here," Julie says, "because the first person he ever mentioned was Chris Eccleston: the first meeting that Russell and I had with Mal and he said, 'I've been thinking about someone that you've both worked with before and I think he'd be amazing.' And we both, Russell and I, had independently thought of Chris. There were a few other names in the mix and we did meet with a few other people, who were brilliant, absolutely brilliant... but Chris was extraordinary. He knew that it was a really big deal. He'd even emailed Russell, asking us to bear him in mind, when he first heard the series was coming back. So Chris auditioned. We met with him twice – Phil, Russell and I went to Manchester. On the second meeting, he auditioned with me reading in as Rose, which was appalling, because I'm absolutely beyond terrible at reading with actors."

▲ *The Light Stuff! Billie Piper during recording of Rose's first scenes in Episode 1.*

Really? Please tell us that that audition exists on tape...

"It does somewhere," she chuckles. "So anyway, the offer went out to Chris – and Chris was delighted. Russell and I were out in LA with Mal, talking to Americans about co-funding, etc. It was a really mad time, because we had to do the deal quickly: we'd managed to keep Chris' name out of the press, but some of the nationals were going to run a story saying that it was Chris, even though we hadn't finished the deal. It was all very tense."

Did Chris appreciate what the job would entail *beyond* actually playing the part? Press interest, for instance?

"He's a clever enough actor," says Julie, "with years of experience, to know how to look after himself in terms of publicity. He's very adult about all of that. Even then, the scale of it does surprise you. *I* certainly didn't know what to expect. I know Jo Wright, who [executive] produced the Paul McGann film, and I've worked with Geoff Sax, who directed it, and we had a lot of conversations about what it's like to work on a show of this scale and with such a heritage, so I thought that I knew what it would be like... until I started doing it! I realise now, all these months on, that I had little real idea. Yes, it's the press interest, but it's everything else that takes up so much time. What will the BBC Three show be like? What will the websites be doing? What about novels and comic strips tying into the show? What about photography requirements? There's a scale to it that's unlike anything I've done before."

Was Chris involved at all in the casting of Billie Piper as Rose?

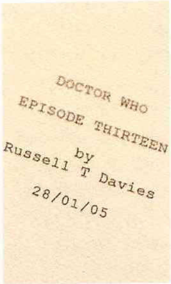
"Only in as far as that he did some auditions with the actresses on the shortlist. We didn't meet hundreds, but we met dozens. Billie walked through the door and we fell in love with her. She has an energy and attitude about her that's very much Rose Tyler. Her first reading was really exciting. We couldn't have found a better Rose. She's so real and warm and just invites you in, which is important, because Rose is there to help the audience get to know this strange man, on these journeys into worlds that we can barely imagine."

From what **DWM** has seen already, there's an amazingly real chemistry between them on screen.

"I think that was evident immediately."

What reactions did you get from the actors once the scripts began to roll in?

"Chris as an actor is very script-focussed," says Julie, adding: "which not every actor is. He's worked a lot with Russell and it was in a large part the strength of Episode 1 that made him want to do this. Billie had read maybe two episodes before we offered her the part. Chris had read the series document that Russell had written, so he had a sense of where we were going, but we wanted to talk Billie through Rose's journey, so Russell and I met with her and just had this marvellous, *loud* conversation. Anyone who knows Russell knows that he's no shrinking violet. I'm always the secret squirrel person in meetings – those secret meetings, where we meet behind potted plants in Central London! I'm always saying, 'No, we can't reveal this story point!' But as far as I can tell, Billie loved what we were telling her about the stories."



DOCTOR WHO
EPISODE THIRTEEN
by
Russell T Davies
28/01/05

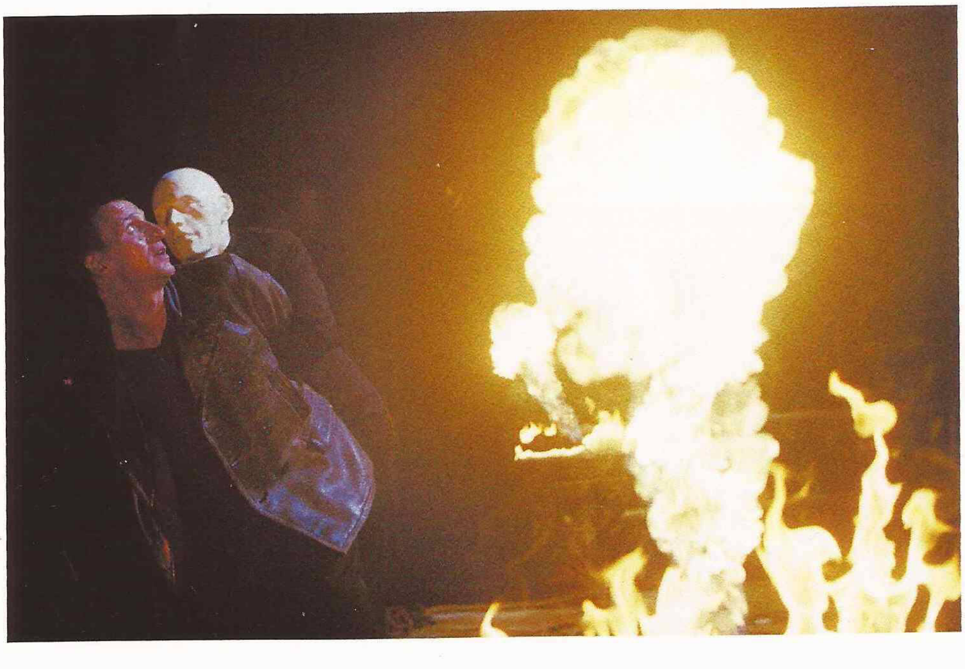
JULIE OFFERS US HER OWN favourite moments from the series so far: "I think my most favourite is the last scene of Episode 2," she says, after some deliberation, "which isn't flashy or special-effect-y or particularly huge, but it sums up for me what the show is about. Hm, what else? Well, there's the Dalek. How could I get through the interview without saying the 'D' word? I think Chris is magnificent in that episode, actually. And we have some really great emotion coming up in an episode where Rose travels back in time to meet her family, which is quite different in tone to the other episodes. And oh, you've just spotted Episodes 12 and 13 in my bag, have you?"

Well, yes. But **DWM** didn't take a peek. Even when you popped out to take that phone call. Honest. Ask the waiter...

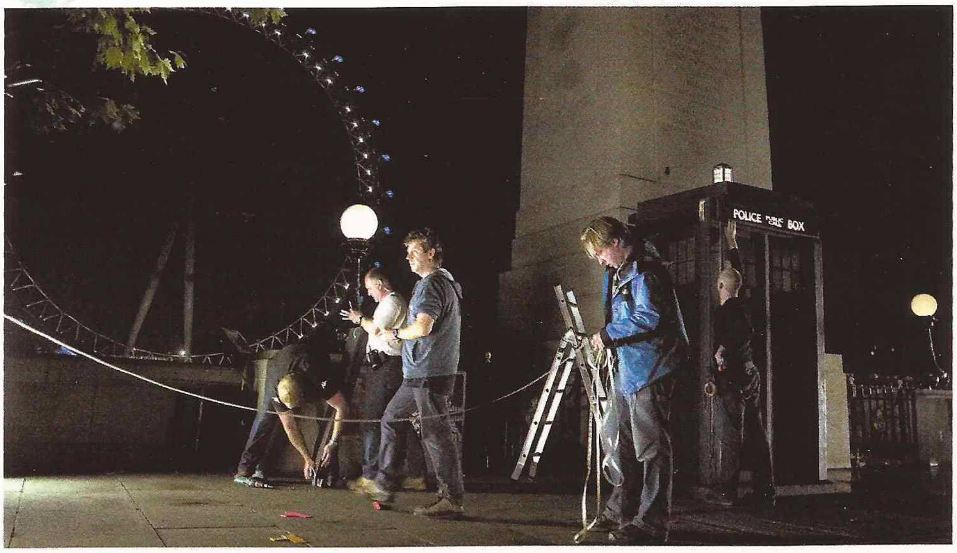
"Well, you were very restrained! Actually, there are so many scenes with Billie that blow me away. One of the most enjoyable rushes for me as a viewer, although it certainly couldn't have been for her as an actor, was half a day of Billie hanging off a rope in Episode 9. I can say that she hangs off a rope with grace and beauty! The rope scene is great. Oh, there's another scene that I saw over the weekend, with the Doctor and a guest character having dinner together. It's one of the most beautifully-written scenes that I think I've ever seen on rushes. Russell has done an amazing job and it's brilliantly performed."

It must be nice to finally have finished episodes to watch?

"It's absolutely terrifying," Julie says, her eyes widening. "Russell and I have this joke about 'will we ever finish? Will anything actually go on air?' It could just be a green screen with a puppet show in front of it the way we're going at the moment! No, it's genuinely thrilling, because it's still surprising every time we watch an episode. It's always nice to see episodes that you finished shooting some months ago, but now they've moved on, because of the CGI work and the music. You discover things over and over. We've been so blessed with a cast and crew – and a post-production house in the Mill – that have absolutely, at every turn, exceeded expectations. I cannot talk enough about how hard-working and brilliant they all are. It's absolutely a team effort. But we'll be filming into the ▶



▼ *The Doctor finds himself in mortal peril...*



▲ *Setting up the TARDIS on London's Thames Embankment during the shooting of Episode 1 on 26 July 2004.*

◄ middle of March, so we'll be doing post-production potentially as the series transmits. It's mad and very exciting.

"I remember turning up on set recently and telling Phil Collinson that we'd wrapped on *Casanova*. 'You *cannot* stand here,' he said, virtually sobbing in my arms, 'in a field in the rain and tell me that you've wrapped already! You only started about a week ago!' The hardest thing is the stamina that the cast and crew need to make *Doctor Who*. I don't think we've had the right infrastructure, to be honest, because we haven't always known what was needed. The first block [Episodes 1, 4 and 5] was very fraught like all new drama, but partly because we didn't know how long people could be in prosthetics without overheating and, well, other things that you *think* you know, and you do know in theory. But then you actually do it, and it's very different. There have been numerous tearing-your-hair-out moments. It's the hardest series I've ever done and I think Russell says the same. But I'm incredibly proud of everyone who's worked on it."

Julie seems like a very hands-on executive producer. Is that the way it usually works?

"Every executive producer is different," she muses. "This is such a huge show and Phil Collinson can't be across everything all the time. It's beyond the scope of one person. I'm there in part to try to support him. But I love it. I do feel hands-on about it and I know Russell does as well, because we've put so much of ourselves into this show. Whether people like it or don't, we have absolutely made it to the very best of our abilities. It's a six- or seven-day-a-week job. We don't do holidays, we just don't. I couldn't actually do a holiday, because I'd be constantly on the phone to the office finding out what's going on. It'd be pointless!

"What is extraordinary for me," Julie continues, "and why I know that Russell is so excited about me doing this interview, is that I've gone from someone who'd only ever half-watched *Doctor Who* as a teenager or as a child, to being a real fan of the show, because I genuinely believe that I'm working on something that has the best dramatic format in the world. To have a structure where you can go anywhere in time, and you've got an alien and a human girl discovering things about each other, completing each other, facing death every week with humour and action and romance and tragedy... it's the most glorious format that I could ever hope for and I absolutely love it. I met an actor a few weeks ago who said that he thought I have the best job in the world, and I'm inclined, right now, to agree, even though I'm incredibly tired – and increasingly so! But who knows if the series is going to work? I say that with no anxiety... well, I say it with a *lot* of anxiety, actually, but you just can't guess. That's why transmission can be horrible. That's why I hate read-throughs. You see, I'm going to reveal this now. I don't think I've told many people how utterly I hate read-throughs. I find it the most exposing, horrendous, public ordeal..."

Even if you like the script?

"A lot of times in the pre-production period are thrilling, because you're starting to realise, inch by inch, what you're making. But you get to the read-through and there's absolutely no place to hide. If it doesn't work, you always know at a read-through. Transmission is the same. You want to share stuff, that's why you do the job, and you genuinely want to know what people think, but you just have to make things that you believe in. It's exciting on the one hand, but it's also terrifying."

WHAT, THEN, ARE JULIE'S aspirations for what this new series can achieve?

"As the executive producer," she considers, "I guess there are lots of strategy things that I could say in answer to that – audience figures, for example – but I'm actually going to give you an emotional response: we just want people to enjoy it, and love it, and think about it, because all of the writers have tried to tell entertaining and action-packed, scary stories, but we've always tried to get the emotion right and make each episode *about* something. It's not issue-led drama: it's drama that I hope asks questions about what it is to be human, to be brave and go off and travel the universe and see extraordinary things and to fight back and save the world. Russell has written a very optimistic series about what it is to be human. At the same time, I really hope it does well for the BBC, because I'm so absolutely proud of how the BBC has supported this show."

"I genuinely believe I'm working on a show that has the best dramatic format in the world. It's glorious..."

This is something Julie feels very strongly about indeed, and is keen for the readers of **DWM** to understand fully. So pay attention! "The trust that the BBC has placed in us is extraordinary," she confirms. "They've backed us on every single level and I'd like them to have something that they can be proud of, because they deserve it – for their passion for the show. We wouldn't be here if they didn't believe in *Doctor Who* one hundred percent."

If a second series gets the go-ahead,

▼ *The TARDIS police box takes shape on location in Cardiff for* **Rose**.

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC

▲ *We're sure this is just a perfectly innocent window display...*

Julie is confident that the production team will attack it with a renewed understanding of how the programme works. "We didn't have enough days in the schedule for each episode," she says of the first series. "When you're doing extra shots for CGI, when you're working with prosthetics, when you're doing stunts, when you're splitting between location and studio, it's not surprising that it needs more time, and I fear that it's only in the making of the show that we realised how much time we actually needed."

Would Julie be up for a second series? Would she put herself through it all again?

"There would be a fight to the death if they tried to take it off me!" she laughs, thumping the table. "I would, of course, love to do a second series. I'd like to pretend it would be okay if there wasn't one... but it really wouldn't be. I'd like to make a second series – and I say that knowing already some of what Russell wants to do, because we're now at a point where he delivered Episode 13 a week ago and we're going to a meeting next week, at the beginning of February, to talk about what we'd do if we got a second series. And – ha! – we're already behind. Were we to go again with the same number of episodes, it's likely we'd need to start filming at the same time as we did last year. On the first series, we were having those conversations in December, so we're already several weeks behind on the second series. But we've all learnt a huge amount and I think there are lessons from the first series that we could implement to speed things up."

So, um, anything specific you're burning to do on a second series? We won't tell...

"There are some very key things that Russell and I are desperate to do," Julie replies with a secretive smile, "and I'm not going to tell you any of them! One of the reasons that I so want to go again is that we have so many brilliant stories to tell."

WELL, THAT'S GOOD TO KNOW.

But Julie is needed at the Mill to oversee the digital grading of Episode 4 ("I don't sleep!" she smiles, only half-jokingly) so our interview is drawing to close – just a tad shy of the anticipated ten-year encounter. How about some quick-fire questions to finish? What? No, we're not trying to lull Julie into a false sense of security so we can ask something naughty at the end!

What's your favourite food? "Everything! Ha-ha! I am, literally, that army that marches on its stomach. But my very favourite food... fish. Sushi."

Favourite tipple? "Oh, well, wine. I love red or white. Yes, depending on what mood I'm in. Favourite cocktail? Absolutely, unequivocally, a Lychee Martini. I don't know how I discovered it, but It's marvellous."

How about a favourite place? "Oh my sweet Lord! I would say, and this is the most terrible, wanky answer – and you can use that word, cos I'm really embarrassed – but my favourite place is where you are in your head when you read a new script. I know, I know, that's sickening! But when you read some of the scripts that I've been privileged to read in the last year, it's just the most thrilling place to be."

Who would you absolutely kill to work with? "Hmm. I know nothing about animation at all," Julie embarks, "but I would *love* to work at Pixar. I think they produce some of the best scripts in Hollywood. The most clever, clear, beautiful, meticulous storytelling."

So, er, talking of meticulous storytelling, what's the best episode in the new series of *Doctor Who*? We know you're not going to tell us, but you can't blame **DWM** for asking.

"Hah! We haven't finished filming yet," answers Julie, dodging the question with politician-like precision. "Who knows where we're going to go?"

Okay, put it this way. If you had 45 minutes left on the end of your last ever VHS tape and you *had* to record just one episode, which one would you tape?

"You can't fool me," she laughs. "But from what I've seen so far, and this is *only my opinion*, the best episode is definitely, erm..."

Click. The tape runs out. No, honestly, it really does.

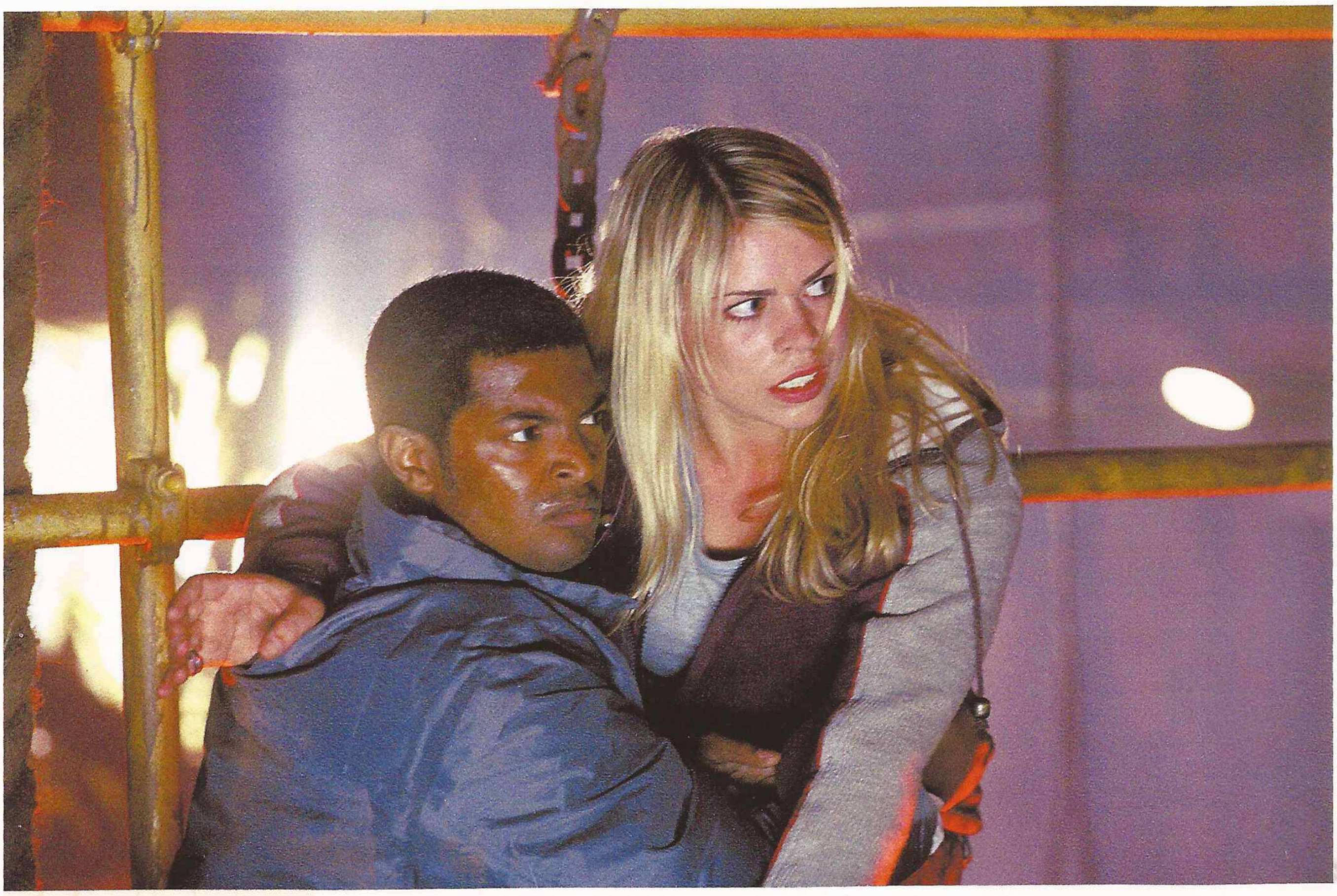
"Hahaa!" cries Julie. "Saved by the bell! That's fate, you see. And revenge for that horrible question about what it's like to work with me!"

And you know, she's very probably right... ■

Doctor Who begins on BBC One in March.

▲ *"There are so many scenes with Billie that blow me away..."*

▼ *Back to the grindstone, Julie...*



BROADCAST Saturday 26 March, BBC One
STARRING Christopher Eccleston, Billie Piper, Mark Benton, Camille Coduri, Noel Clarke
WRITER Russell T Davies
DIRECTOR Keith Boak

IN A NUTSHELL
London shop girl Rose Tyler (Piper) feels like she's being stalked by a mysterious stranger known only as 'the Doctor' (Eccleston). So she turns stalker herself – and uncovers a trail of alien intelligences, secret underground lairs, rampaging monsters, and plans to invade planet Earth. But this is as nothing compared to what's hidden inside an old blue Police Box...

QUOTE, UNQUOTE
THE DOCTOR: *They want to overthrow the Human Race. And destroy you. D'you believe me?*

EPISODE 1

Rose

WELL, THIS IS IT. THE WAIT IS over. At last, it's time.

DOCTOR WHO IS BACK! (Go on, say it out loud. Doesn't it just roll off the tongue?) What's more, *everyone's* talking about it...

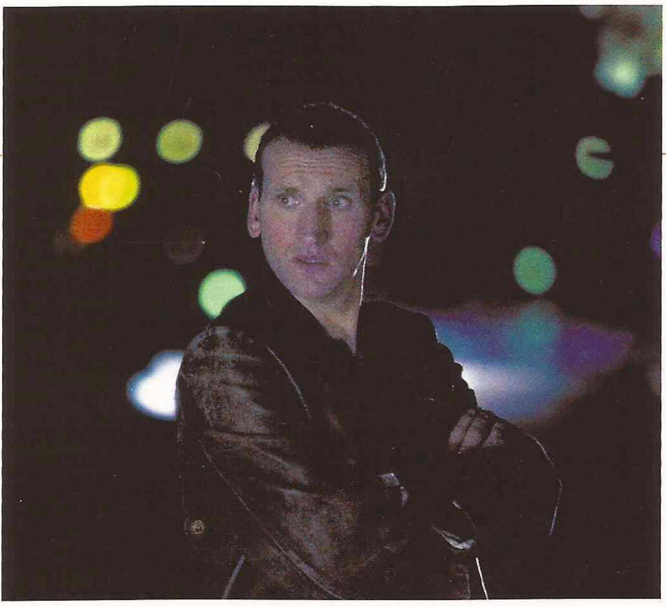
"Well, of course he's back," said Morrissey – yes, *Morrissey*, the British rock icon! – in a recent interview. "I shudder when I hear the word 'comeback'," explained La Moz, as eminently quotable as ever. "There's nothing in the past I'd go back for. As far as I'm aware, only Doctor Who can go back in time."

Now, Morrissey may know a thing or two about comebacks. But restoring *Doctor Who* to its rightful place on BBC One? I don't think he'd be up to that. Thankfully, with Russell T Davies – yes, *Russell T Davies*, the British television icon! – at the helm, *Doctor Who* is moving steadily forwards, and onwards, and upwards, and 'comeback' definitely isn't a dirty word.

"You can't fight the comeback element, even if you want to," admits Russell, who's written the all-important first episode himself, "because the tabloids, the magazines, the internet, *Newsround*, you name it, all refer back and print photos of the other eight Doctors. The past is there, and should be celebrated. But there are plenty of young viewers who certainly don't read the papers and won't be drawn to those internet sites if they've never heard of *Doctor Who* in the first place. And we forget, there are legions of adults who *aren't* following every development of pre-production on this series. I can't count the number of taxi drivers who've said to me, 'Oh, is it coming back? Who's playing the Doctor then?' I usually say 'Charlie Drake'! Newcomers, young and old. They might just want a scare and a laugh and a thrill and a bit of a legend on a Saturday night. And maybe, if we're lucky, something they will remember for the rest of their lives. This is for them."

> "You can't fight the 'comeback' element. The past is there and it should be celebrated."

That's all very well. But the question remains: is it any good? The first entry in this eagerly anticipated new series *could* have been an anti-climax, what with the media hype, the rumours and counter-rumours, the seemingly never-ending 18-month wait since BBC One controller Lorraine Heggessey made the stunning announcement, way back in September 2003, that *Doctor Who* would return to the airwaves in 2005. For aficionados everywhere, sitting down to watch the first new episode in almost nine years – it's



called, simply, *Rose* – will be a heart-in-your-mouth experience. Think the unthinkable: what if it's not very good? What if it's not like *Doctor Who*?

REST ASSURED, RUSSELL AND his team have managed to get it wonderfully, wonderfully *right*. As the official magazine of the new series, **DWM** was invited to a special screening deep in the bowels of the BBC's Centre House, and the atmosphere was electric. Once you're over the 'oh my God, it really is back!' phase (it'll take a few minutes, after the spot-on title sequence and the thrillingly contemporary/classic version of the theme tune have floored you), you'll sit open-mouthed at how good it all looks (widescreen!), how speedily the story moves forward, and how funny, and scary, and remarkably confident, and solidly entertaining the whole thing is. There's nothing else like it on TV. There are several laugh-out-loud moments (**DWM**'s particular favourite: the Doctor's kerfuffle in Rose's living room), many more when your heart will miss a beat, some clever plot twists (the bit in the restaurant where... oh, let's not spoil it), and a whole lot of instances when you'll want to punch the air in delight or, if you are so inclined, giggle like a schoolgirl. We did.

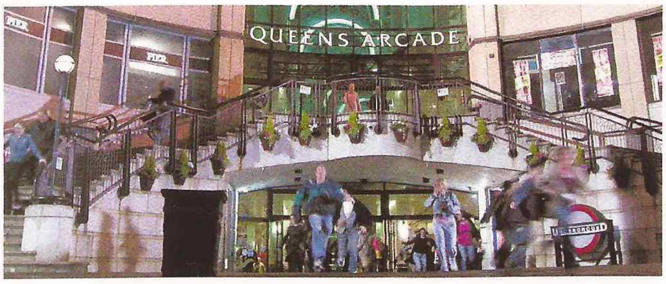
The secret ingredient is the on-screen chemistry between Christopher Eccleston and Billie Piper. It's instant, and thrilling, and totally natural. They complement each other completely. This episode belongs to its two stars. Rose's first scene in the TARDIS is tear-jerkingly magical. And Chris' interpretation of the Doctor is astonishing: very, very different to any of his predecessors, and yet it's so recognisably the Doctor. Much like the new series itself, it's fresh and dangerous and unrestrained, and yet it's still, unmistakably, *Doctor Who*.

"It is exactly the same show," confirms Russell. "What an inheritance! A lot of people in the industry were surprised that, after years of writing my own creations, I was happy to take on an old show. But a lot of those comments were actually to do with status and power, and that's just daft thinking. Besides which, I know how very, very *new* this programme can be. It's a piece of genius. Mark Gatiss [the writer of Episode 3] quotes Philip Hinchcliffe, one of the previous producers, as saying the Doctor is a very rare thing, 'an original TV hero'. There are very few of them. I'm happy to join in."

What particular challenges did writing *Rose* present Russell with?

"Every new script is a challenge. Every time you open page one, it's like you've learnt nothing!" he laughs. "But for *Doctor Who*, I knew it was important to make a clean start. Nobody should feel like they've missed anything, or feel excluded from the plot. Of course, there's a huge audience that knows the Doctor, and even the brand new young audience might have picked up a lot of information in advance of transmission – but that's irrelevant. I can't presume to trade off that. It's Episode 1. The journey starts here."

"Nobody should feel like they've missed something. It's Episode 1 The journey starts here..."



Of course, there was also another, unusual weight bearing upon Episode 1. "The entire series would have to be roughly budgeted from that one adventure. Even though the series had already been commissioned," Russell explains, "Episode 1 had to be a sort of selling document, to get across to the BBC what size of show we're aiming for – how many monsters, how much CGI, how much design, how great a cast. When it came to my later *Doctor Who* scripts, it was important to keep referring back, to remember why I wrote Episode 1 the way I did. What I mean is, to *keep* remembering that it's new. You don't want a jaded Rose in Episode 7 saying, 'Oh, how boring, another planet.' You have to keep that energy up throughout; the whole series is new, not just the first instalment. Everything I bring to my other shows – and God knows what that is, but I presume a sort of speed, and wit, and honesty – was not only required but expected by the BBC. Fortunately, I don't know how to write any differently, so that would have happened anyway!"

The majority of *Rose* was filmed from July to September last year, and its sheer summeriness is right up there on screen; a burst of sunshine in the middle of March. Plus you'd be hard pushed to find London looking more beautiful and iconic than it does here.

"Obviously, I'll never forget the first day's filming. *Doctor Who*, back in production for the first time since 1996," Russell enthuses, "and for the first time in the UK since 1989! Actually, the first day wasn't Episode 1; it was Episode 4, *Aliens of London*. But the most special thing was the way that all our design teams, on Day One, had pulled together and co-ordinated – sets, wardrobe, prosthetics, lighting, props, sound, all tuned into each other. That normally takes time on a new show. It takes about 10 days for everyone to settle into the same rhythm, to be making the same show stylistically. But this lot clicked from eight o'clock in the morning on the very first day. I was immensely proud of them. Everything matched; everything had the style that Phil [Collinson, the producer] worked so hard to get. I've never seen that happen so cleanly and so precisely on any other show. Bless 'em!"

ALL SORTS OF BEHIND-THE-scenes moments stick in his mind. "Filming in Westminster," he embarks, counting them off on his fingers. "The paparazzi descending on our first day in public in Cardiff. Sitting nervously with Julie [Gardner, executive producer], Phil and Chris, in his trailer, on Day One, before a single shot had been taken. Seeing the TARDIS – you have to go and touch it, you really do. And then seeing the TARDIS interior: best day ever! *The Sun* trying to wheel their own Dalek on to the set. Realising I could save us £10,000 by cutting one scene, and it didn't change the story at all... I'll give that scene to **DWM** one day soon. You'll have your very own never-filmed deleted scenes!

"And you wouldn't believe the 5,000 production meetings," he continues apace, "somehow conducted right in the middle of filming, about what I can only call 'The Lair', possibly the most difficult location in the world. The health and safety reports alone took five days! But wait till you see it, right there near the end of Episode 1. Worth every penny.

"But the simplest, nicest moment, was being stopped by a 10-year-old girl," Russell smiles, "outside Howell's department store. 'What are you filming?' she asked. 'You won't have heard of it,' I said, 'it's called *Doctor Who*.' And she said, 'Oh I love that, it's scary!'

"You know, there it was. Hope for the future."

BENJAMIN COOK

JAC

RICHARD

PETER

CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

A SMALL GROUP OF DECADENT degenerates lounge lazily across gaudy leather sofas. They are surrounded by grotesque *objets d'art*, and sip oddly-coloured drinks through curly straws. They rely totally on unquestioning servants. Some of them are wearing bizarre make-up. Yes, the Time Team have convened at Peter's house, gathered under the shelf where sits his William Hartnell Toby jug, about to watch *The Robots of Death*. And as Peter's lovely wife Jo obediently fetches another round of drinks from the kitchen and her eyes start to fizzle red, the DVD clicks on...

The Team are rather taken by Storm Mine 4, and both its fleshy and metallic denizens. "Look at all that make-up the crew is wearing!" shrieks Richard. "Do you think they could be related to the Prydonians?" Jac frowns. "Perhaps Philip Hinchcliffe had a product placement deal going with Max Factor for this season?"

Peter is open-mouthed. "The design in this story is sublime," he raves. "The bridge of the miner is so cleverly realised, all split levels, and the robot design is breathtakingly original. I think a new high benchmark has just been set for the futuristic stories." Richard's not sure. "What logic can there be in them having to do their duties wearing such silly hats?"

Typically, Jac is looking deeper than the surface. "As with *The Face of Evil*, Chris Boucher takes a classic SF premise and puts a *Who* spin on it. He seems to be one of the more science-fiction literate of the writers."

All this mention of Kaldor City and Founding Families impresses her too. "Boucher's a master world-builder. We get throwaway lines hinting at the world outside; it really seems like a lot of care's gone into this. The set-up's quite complex but you just get it, straight away."

Also trying to understand something quite complex is Leela, as the Doctor tries to explain the dimensions of the TARDIS to her using some handy boxes. "I love this," says Richard, "there's a wonderful twisted logic to it." "Pure genius," agrees Peter. "And it's yet another of the fundamental conceits of the show to have been explained away in recent episodes – universal translation, the Doctor's origins and now the nature of the TARDIS." Clayton is nodding, but you can tell there's something niggling the lad. "I still miss the old control room though. This story is so very brown. And orange. Like an old kitchen apron." Peter just glares at him as if he wants to tear his arm off at the shoulder – just like *that*. "No, I am really enjoying this," says Clay, quickly. "Everything that is said reveals something about the crew and their society. It's so well written it never feels like exposition."

But there's trouble aboard that thar Storm Mine. Chub has gone to fetch a weather pack from stores, and something is edging closer... in a story called *The Robots of Death*, what could it possibly be? Jac shudders. "I love the robot's eye view, with that weird solarised video effect – that sort of thing's always so creepy!" Let's hope Jac never watches *Top of the Pops 2* and catches the little-seen clip of The Sweet doing *Blockbuster*. She'd probably faint.

As metallic hands reach for Chub's throat, Richard suddenly leaps up and points at the screen. "That's Rob Edwards! I installed a burglar alarm at his house many years ago!'" Clay looks rueful. "Well, we haven't heard from him in a while, so I hope the alarm's million multi-level constrainers didn't go wrong and it murdered him..."

Richard's got a beef with the story's title. "Shame they chose to go with *The Robots of Death* and show a robot killing Chub. Without that, you could have easily held off on the mystery." Jac doesn't agree. "No, I think it's tense watching this robot-dependent crew not realising their lives are falling apart around them." And let's face it, a *Doctor Who* story with robots in where the robots *weren't* going around murdering everyone would be a bit of a non-starter.

But the titular tin terrors are proving a big hit with Richard. "The robots' colour schemes are great. The one that works best is SV7's silver costume, which is odd as you'd automatically assume a robot to be silver. Perhaps because he's the only one, he stands out. Then again he is wearing glitter lipstick..." Clay sighs again. "A pity the camera chooses to dwell on the robots' feet, the one flaw in an otherwise amazing design. They look like they're wearing Block-a-Boots."

"'Block-a-Boots, Block-a-Boots, they're in fashion todaaay!'" Peter suddenly and rather tunelessly trills. Wife Jo's eyes fizz a little redder.

"I've no idea what you're both talking about," says Jac. "And I don't want to find out." She's hooked to the screen when poor dead Kerril appears. "So there are seven men and two women in the crew. Which is an appalling ratio, but very impressive for *Doctor Who*."

IN PART TWO LEELA'S PROVING A big hit with the dad in the audience. "Everyone's got good lines," enthuses Peter, "but Leela is especially well served. It's heartening that her origins haven't been forgotten, so she isn't becoming a 'standard' companion." Jac nods. "I love her reading body language – she has her own set of skills. And there are all these different layers to the mystery – like the 'dumb' robot D84 talking, and the weirdness of Poul..." She stops, rather overcome. "This is a *superb* story!"

But something had to go wrong. "Tania Roberts' fake crying is so unconvincing," moans Richard. "I don't think the crying particularly deserves mention over the other things she does unconvincingly," says Clayton, "like

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

00733

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00140

ONE OR MORE REGULARS INCARCERATED

00202

talking, walking, and breathing." "Never mind," says Peter, "it appears the crew are being bumped off in order of acting ability. She won't last long." And true enough...

More terrors are to come in Part Three. "Gross!" says Richard. "The smashed robot has strands of bloody meat hanging from his hand!" "I guess we're meant to assume Borg didn't die easily," says Clay. "That's vile when you think about it."

"A shame it's really obvious that the villain is Dask," says Jac. "It's obviously not meant to be revealed, and there are lots of clever touches in the script – SV7 saying 'I will kill the others', not naming names, bits like that – to preserve the mystery." "And why does he wear a bag on his head when there's nobody else around?" muses Richard.

> "It's a shame it's so obvious that the villain is Dask. The script works so hard to try to conceal his identity." **JAC**

Peter gets very excited as Leela confronts a robot. "Go, girl! Leela shows no fear when confronted by a killer robot. She relishes the challenge. Eat your heart out, Sarah Jane!" "But did you hear that comedy *'doiiing!'* from her knife?" laughs Jac. "What's that all about?!"

The beginning of Part Four causes a raised eyebrow from Richard. "The Doctor doesn't know if the robot has come for him or Uvanov, but when it becomes clear it's there to kill him, he just *stands there* and lets it throttle him!" Peter agrees. "I'm starting to think this Doctor has a death wish. His smile is never broader than when he anticipates that a given course of action may kill him!"

As the story moves to its climax, Clay's very taken with the Laserson probe. "Sticking syringes into people's – ok, robots' – heads now! *Doctor Who*'s gore-tacular at the moment!"

"The bit with the Doc's hat and scarf, and the robots carrying on so matter of factly – 'do not kill me' – is fantastic," says Jac. "It reminds us they're really not human." "And Boucher takes such pains making sure that the ending isn't the usual disappointment," puts in Clay. "There's a credible explanation on the importance of the helium. He's really taking care – what a great writer." "Though the Doctor's being daft again," Richard frowns. "Capel and a psychotic robot are standing there, and he walks past them to look at the destroyed D84!"

"You've got no soul!" sniffles Clayton. "I loved D84..."

Jac is speaking for the whole team when she says, "This was a staggeringly good story, on so many levels. Totally engaging. I adored it."

"It made sense, it was properly scary, with a great ending, and lovely to look at," agrees Clayton. "No wonder everybody was watching *Doctor Who* in 1977."

EPISODES 444 TO 451

BLISTERING BADINAGE! DAZZLING displays of divination! Crepuscular chronological cataloguing! Yes, the Time Team have arrived on a foggy night in London town to meet *The Talons of Weng-Chiang*. Which will hopefully not shred their flesh. And Jac is still being bowled over. "What a superb opening. The mystery of the missing woman, and a dummy that moves by itself..." Clay nods. "That dummy is hideous! Gives *Dead of Night* a run for its money..."

Richard approves of the regulars' change of costume. "The Doctor's Sherlock Holmes gear is fitting for the era, but still very much in character – especially as he has to point out to Leela why she can't wear her tribal skins in Victorian London. It's nice to see him taking his own advice."

"It's not just the costume that's changed," notes Peter. "The Doctor's personality and dialogue has become that of a Victorian gent. And the location work is beautiful. A new benchmark for historical stories!" Richard agrees. "It's the attention to detail with sound effects that really help sell it though. Steam trains in the background, tugs on the river..."

"And this is the last story of a season! I'd have thought it would all have been done against black drapes, with Philip Hinchcliffe clopping two coconuts together!" chuckles Clay.

The Time Team are fast running out of superlatives, especially when theatrical impresario Henry Gordon Jago is on screen. "Jago's alliterative dialogue is ▶

Compiled by
MICHAEL PRITCHARD

Illustrations
ADRIAN SALMON

◄ fabulous," gasps Jac. "Robert Holmes is just brilliant at creating characters. I've never seen anything like this in... all my puff!"

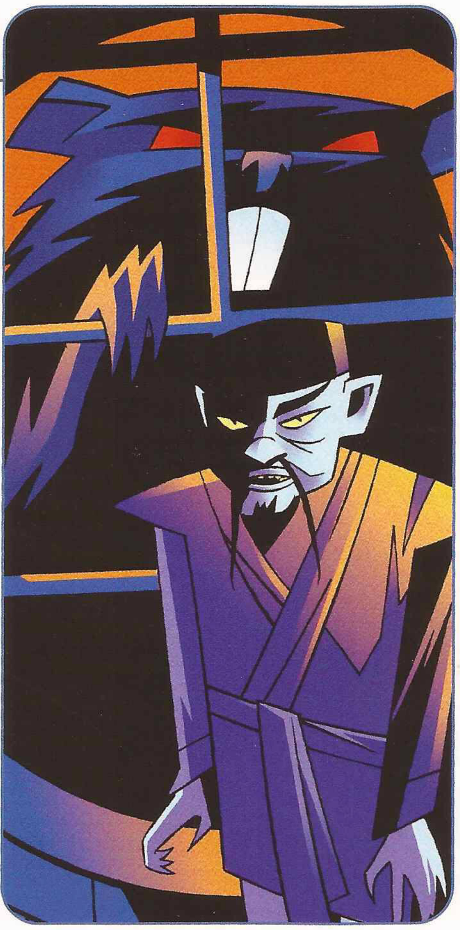
"The suggestion that the Chinese are all homicidal members of a superstitious cult would probably raise a few eyebrows today," notes Clay. "Still, the dignity with which Chang tells the Doctor how he understands all his countrymen look the same is really quite marvellous. Only topped by the Doctor asking in all innocence, 'Are you Chinese?'"

"And it's not just 'inscrutable chinks' that would be taboo these days," says the Asian-descended Peter inscrutably. "Can you imagine knife-wielding, kill-happy Leela on modern kids' TV?" "I love it," says Jac, who is starting to look like someone's put the 'fluence on her. "It's wonderful to see that Leela's not fitting in is used as a bonus for the story, rather than ignoring or smoothing it over."

Nothing can possibly go wrong as we head down the sewers and into Part Two.

"Rat? What rat?" says Clayton. "I didn't see any rat. Are we all agreed on that? It never happened..."

"Oh look, Weng-Chiang is another villain with a bag on his head," notes Richard. "And he's a prawn cracker short of a meal for two," Peter adds.



BACK TO LITEFOOT'S HOUSE, AND FEARING to mention a non-existent rat after Clayton's Stalinist diktat, Jac swoons. "That meat-eating scene – despite my being a vegetarian! – is possibly my favourite in the series so far. Litefoot's entire personality is sketched in just those few tiny strokes; we know exactly what sort of person he is – and you can't help but adore him. Did I mention that Robert Holmes is a genius at creating characters? Milo Clancy, all is forgiven."

"I want this episode to go on forever," sighs Peter. "This is surely the best that *Doctor Who* has ever been."

> "I want this episode to go on forever. This is surely the best that **Doctor Who** has ever been." **PETER**

Clayton nods but adds, "And it's just Robert Holmes having a good time and saving the revelations and scares for later. It's good character stuff, basically. The Doctor messing around impressing Jago with magic tricks serves no purpose other than to make us all smile. A lot."

Up in the rafters of the theatre, Richard joins the bogglers in their multiple *Who*gasm. "This is all so wonderfully crafted, using the theatre location to its fullest. Mind you, looking at how much Weng-Chiang throws himself about, it's no wonder that he feels so knackered all the time."

Into Part Three, and a certain new companion has just thrown herself through a plate glass window. "Hurrah!" screams Jac. "She's so... pro-active. Jumping on the back of a carriage, changing places with a victim – I love her. I hope she stays like this and doesn't get watered down."

"This just has to be the Master again, doesn't it?" Richard says of Weng-Chiang. "He's a deformed, evil time traveller who has lost his 'time cabinet'. Who else can it be?!" "Ah, but he's never heard of the Doctor," says Peter. "It must be just another insane megalomaniac. There're a lot of them about, you know. In fact, it's been 'beat-the-loony' every story since *Morbius*!"

"Look look look!" squeaks Jac. "The quality of writing here. The Doctor draws his map on the tablecloth – nicely eccentric moment – and Litefoot has to throw the cloth in the laundry basket. So it's all established for when the bad guys bring in a laundry basket containing Mr Sin!"

"And the rat isn't that bad," Richard dares to speak of the non-subject. "The big problem is they've made the body disproportionately tubby when compared to the head."

Peter just sighs. "That damned rat. Everything else in this story is perfect..."

"There *is* no rat," Clayton states sternly.

Into Part Four, and Peter has noticed something a bit silly. "Litefoot has the cabinet? Remarkable. A coincidence so unlikely, it could have featured in a Charles Dickens novel. So it's perfect."

When the Doctor and Leela take a trip to the theatre, the faces of the Time Team are more agog than ever. "The Doctor's quiet, dangerous battle of wills with Chang in the theatre box is so tense," says Clay. "You can't help shouting, 'No, you fool!' when the Doctor moves the card up to his face..."

Part Four comes to its ending, with Litefoot coshed and the Time Cabinet in the hands – or rather the Talons – of Weng-Chiang. Clay leans out of the window for a post-Time Team cigarette. "You can't fault it. It's brilliant entertainment, and everyone involved clearly knows just what they're doing. How could it get better?" Vegetarian Jac nibbles on a post-Time Team carrot. "I think that is the best set of eight episodes we've ever seen. Just wonderful. It makes me remember why I like – no, why I *adore* – *Doctor Who*."

Richard is speechless with glee.

Peter leans back on his sofa. "It really *is* the best television series ever made," he sighs. "Isn't it?" Above him, the Toby Jug face of William Hartnell seems to be smiling down on his four faithful companions. ■

AND YOU SAID

THE ROBOTS OF DEATH

"If I were near an everyday appliance when its eyes suddenly started glowing red, I think I would be worried much earlier than Chub. Oh well, one up for natural selection."
JAMES BEAMISH, E-MAIL

"The Robots work all the better because their voices are not over treated. The quiet, almost rhythmic quality of the actors' speech complements the fact that it is coming from within their immobile faces."
DAVE FARMBROUGH, BRENTFORD

"Wouldn't D84 have made a great companion? A robot with a heart who looks great on screen and who is much more mobile than K9."
ROBERT KEELEY, E-MAIL

THE TALONS OF WENG-CHIANG

"Why does Weng Chiang feel it absolutely necessary to strip all his female victims down to their frilly undergarments before absorbing their life-essence? "
CHARLES NORTON, RUTLAND

"Is this the first time we see the villain actually fire his henchman before halftime for having screwed up? It's about time!"
STEVE MANFRED, WISCONSIN, USA

"Has anyone else noticed that Louise Jameson isn't wearing her contact lenses in several scenes in Part Four? She has blue eyes at Litefoot's, but brown eyes everywhere else. Check the DVD if you don't believe me!"
MICHAEL DAX, E-MAIL

In **DWM** 356, The Time Team will be watching the last two episodes of *The Invisible Enemy*, all of *Image of the Fendahl* and making a start on *The Sunmakers*. If you'd like to join them in their quest, send your thoughts to the usual address, or email them to *dwm@panini.co.uk* marked 'Time Team'. Closing date for comments is 1 April 2005.

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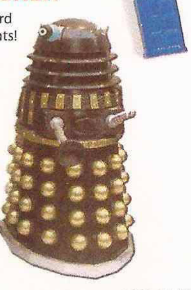

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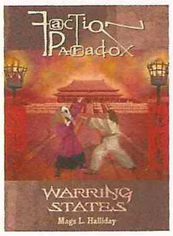
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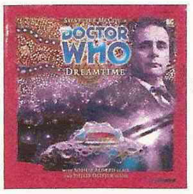
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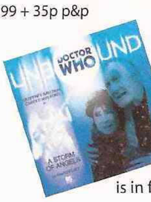
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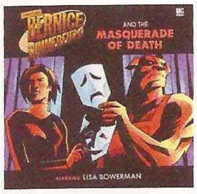
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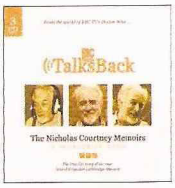
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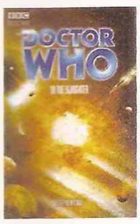

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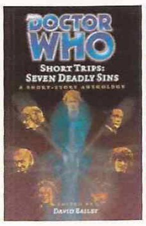
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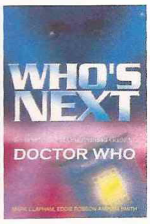
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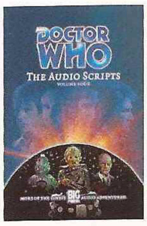
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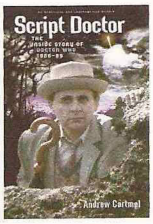
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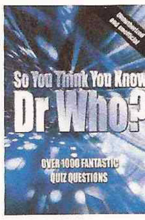
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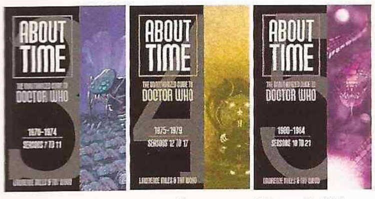
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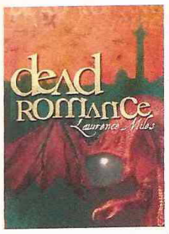
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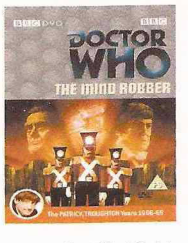
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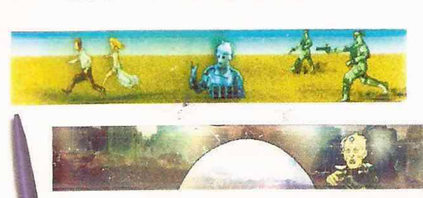

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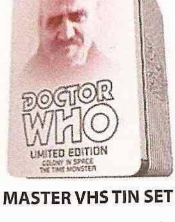
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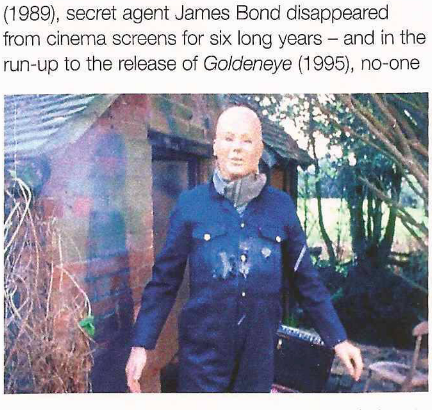
SPEARHEAD FROM SPACE

Liz Shaw: *"I deal in facts, not science-fiction ideas..."*

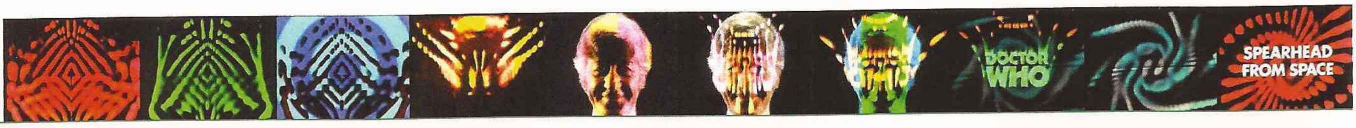
THERE'S A NERVOUSNESS ABOUT *Spearhead from Space*, a palpable sense of trepidation. 35 years down the line, when *Spearhead* looks for all the world like a confident transition between the antediluvian children's half-hours of 1960s *Doctor Who* to the strutting urgency of the programme in its 1970s pomp, it would be easy to call it brave. It's certainly brave to not give your leading man anything to do 'til halfway through your second part; all of Episode 1, in fact, is devoted to puncturing one's preconceptions about *Doctor Who*, what with Liz Shaw smirking at the idea of "little blue men with three heads", the Doctor relegated to the status of an apocryphal figure and the only true sci-fi ideas coming from the clamour of the tabloid journos clustered in the foyer of Ashbridge Cottage Hospital. Now with full colour to bring a fully vivid universe of terrors to life, *Spearhead* instead spends its duration in wood-panelled corridors and the grey, grey, grey of the factory floor. Not so much a fresh start, then, more a refutation.

Spearhead, as we now know, was a make-or-break show – audiences had been dropping off, and the powers-that-be appeared to believe that *Doctor Who* had had its time, but now its time was up. Much the same happened nearly 20 years later, when another long-standing British pop icon seemed to have shot his bolt. After *Licence to Kill* (1989), secret agent James Bond disappeared from cinema screens for six long years – and in the run-up to the release of *Goldeneye* (1995), no-one really believed that Pierce Brosnan's Bond ('Pierce Brosnan? *That* lightweight?') could rescue the franchise from seemingly terminal irrelevance. But *Goldeneye* made a virtue of Bond's redundancy, painting him both as a thoroughly modern man and a throwback, a relic of a bygone age. The early *Spearhead from Space* scene in which Lethbridge-Stewart first interviews an incredulous Liz Shaw dances on the head of the same pin as the famous *Goldeneye* scene in which Dame Judi Dench's M tells Brosnan's Bond he's a dinosaur – dismissing the past to reinforce its power. And so when Brosnan orders his first vodka martini, and Jon Pertwee's eyebrows waggle their greeting in the Delphon language, we're made willing victims of our own disbelief. The producers have got their retaliation in first – so bring on the giant rubber octopus in a tank, we can take it!



It's an anxious, edgy, oddly charmless adventure (is there a single sympathetic character in its whole 100 minutes?) – but as a relaunch, restatement, reworking, whatever you want to call it... it *works*. No wonder when the time came to relaunch *Doctor Who* in the mid-1990s, now in the guise of Paul McGann, the producers turned to *Spearhead*, recycling much of its early narrative in what will evermore be known as just the TV Movie (a mystery patient brought into Casualt- sorry, ER; an X-ray showing up two hearts...). What it didn't have was a giant rubber octopus in a tank, or a horde of shop-window dummies coming to life – but just because you've got a sense of shame, doesn't mean you can't be shameless. That's why *Spearhead* works so well: it has its cake and eats it, too.

ALAN BARNES



EPISODE 1 Broadcast: 3 January 1970

At a radar tracking station, United Nations Intelligence Taskforce operatives (Ellis Jones, Tessa Shaw) observe a shower of meteorites approaching the Earth, apparently in spearhead formation...

...hence *Spearhead from Space* – a painfully inaccurate choice of title, since a 'spearhead' in this sense is generally defined as the first wave of a military assault. We'll see, however, that the Nestenes' spearhead proper landed on Earth in a fall of 'meteorites' some six months earlier, around the time Channing infiltrated the nearby Auto Plastics company – although given the suspiciously convenient proximity of the plastics factory to the landing site, there's reason to suppose that Channing and/or others had comprised an even earlier reconnaissance party, landing anywhere else in the world and fingering Auto Plastics for takeover prior to calling down the first known 'meteorite' shower. Known as *Facsimile* throughout pre-production, the story was retitled shortly before filming began in autumn 1969.

The majority of the story was scheduled to be recorded on videotape at the BBC TV Centre studios on Monday 13 October 1969 (Episode 1), then three subsequent Thursdays from 23 October (Episodes 2-4). However, partway through *Spearhead from Space*'s seven-day location shoot of mid-September, industrial action by Association of Broadcast Staff (ABS) members led to a partial shutdown of the studios. In the face of the serial being at best postponed, at worst abandoned, producer Derrick Sherwin successfully lobbied to film the remainder on location – mostly over 8-28 October at the Wood Norton estate in Evesham, BBC premises prepared for emergency use (in wartime, for example). The Tracking Station scenes (and all other UNIT HQ sequences) were filmed beneath Wood Norton Hall, in an underground bunker designed to provide shelter from nuclear attack.

The 'meteorites' fall over Oxley Wood in Essex, where poacher Sam Seeley (Neil Wilson) finds a glowing, semi-spherical object embedded in the ground. Elsewhere in the same woodlands, the TARDIS materialises – but the newly-regenerated Doctor (Jon Pertwee) collapses as he exits its doors.

In the previous adventure, *The War Games* (1969), the Doctor (Patrick Troughton) was found guilty by his own people, the Time Lords, of wilful intervention in the affairs of other planets – and sentenced to be exiled to Earth, his outward appearance forcibly altered. Here, the TARDIS comes to land at the exact place and time of an alien incursion – surely an outrageous coincidence, unless the Time Lords have deliberately and purposefully landed him there? This is never confirmed, but in several other serials of this period (for example, *Terror of the Autons* and *Colony in Space*, both 1971), the Time Lords will call upon the Doctor's services as a kind of unofficial agent – suggesting that such an intervention is far from beyond their doublethink.

The opening Oxley Wood scenes were supposed to take place at night, amid a crashing thunderstorm – a fancy abandoned on cost grounds. In the earliest version of the storyline, the (un-named) poacher would be attacked by something with "oddly white and waxen hands" after uncovering the sphere.

Shortlisted second to replace Patrick Troughton as the Doctor (after Ron Moody, then fêted for his performance as thieves' overlord Fagin in the film musical *Oliver!*, 1968), light entertainer Jon Pertwee was initially contracted to appear in just 21 episodes of the series, filming his introductory scenes over 15-16 September 1969 in the 240-acre gardens of the Royal Horticultural Society in Wisley, Surrey – whose pinetum, most likely, doubled for Oxley Wood throughout. Weblink: *www.rhs.org.uk/gardens/wisley*

▲ *The TARDIS deposits the new Doctor in Oxley Woods.*

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EFFECTS
- MONSTERS
- EDITING
- NOVELISATION
- OOPS!
- SPECULATION

Oddly, the TARDIS materialises in a model shot. Why go to the time and expense of constructing a model diorama, when the scene might more easily (and satisfactorily) have been filmed on location? Since modelwork was filmed long after the bulk of the shoot, at Ealing Studios on Wednesday 19 November, it seems reasonable to wonder if the materialisation effect was attempted at Wisley, found to be at fault, then hastily mounted as a model shot? (Some years later, a TARDIS materialisation scene was scrapped when the two halves of the film failed to match: see *The Fact of Fiction: Terror of the Zygons*, **DWM** 345.)

Cambridge scientist Liz Shaw (Caroline John) is driven to UNIT's London facility...

Early drafts saw Liz 'Shore' [sic] entering UNIT's secret London centre first through 'a shabby run-down shop', then via a railway station or shopping arcade before a private area in the top level of a multi-storey car park was settled on. Organisational HQs accessed by way of an apparently innocuous frontage were ten-a-penny in telefantasy shows of the mid-to-late 1960s, from a tailor's shop in *The Man from UNCLE* (1964-1968) to Mother's ever-changing bases in the final series of *The Avengers* (1968-9). In the finished programme, it's unclear exactly where the centre is based: the scenes in which Liz is driven to UNIT were filmed around London's Euston Road and Midland Road on Saturday 13 September 1969, with her transport pulling into the NCP car park at St Pancras station. (Script editor Terrance Dicks' 1974 Target Books adaptation *Doctor Who and the Auton Invasion* instead suggests that UNIT is based in a gated building ostensibly belonging to the Department of Pensions.)

...where Brigadier Lethbridge-Stewart (Nicholas Courtney) describes how the Taskforce has secretly repelled two ▶

▼ *Captain Munro shows the remains of a 'meteorite' to the Brigadier.*

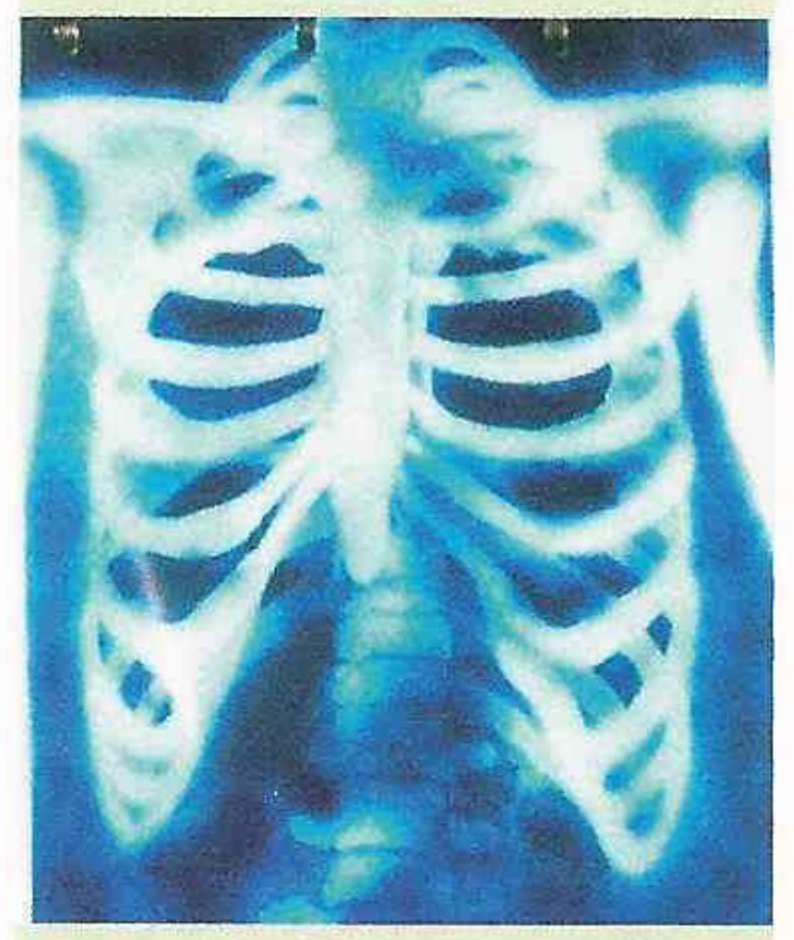
SPEARHEAD FROM SPACE

◀ *Jon Pertwee shelters from the rain during filming. That's not a very hygienic way to store a cigarette, though.*

◀ attempted invasions of Earth, and asks her to become its scientific adviser – UNIT having previously found the advice of the mysterious 'Doctor' invaluable.

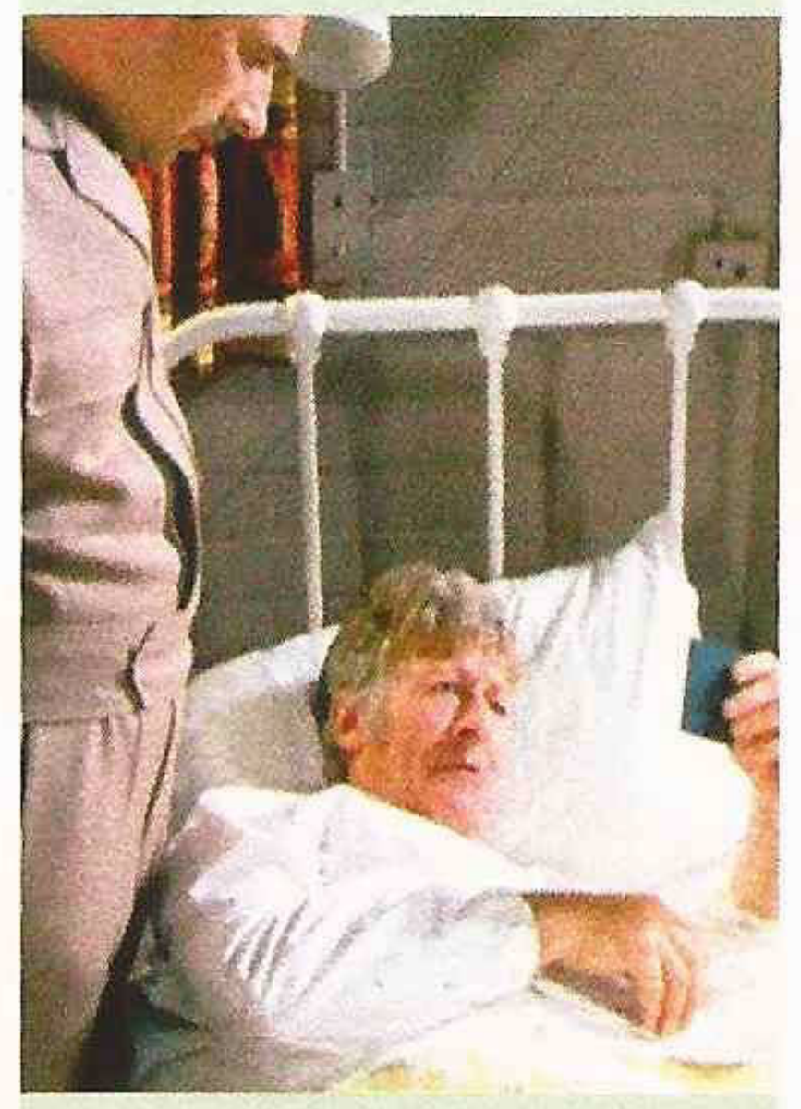
Declining ratings for the programme's 1968-9 season, coupled with the resignation of all three of its regular cast members (Troughton, plus companions Frazer Hines and Wendy Padbury), had led script editor-turned-producer Sherwin to contemplate a total rethink of *Doctor Who*'s format – a reworking which would be underlined by the advent of colour transmission on BBC1, due to be instituted from November 1969. At a stroke, Sherwin elected to end the Doctor's voyages to alien planets and other times, the 1968 adventures *The Web of Fear* and *The Invasion* (the latter co-authored by Sherwin himself) providing a ready-made, less obviously fantastic template: the Doctor allied to the military in a near-future England, defending the world against alien attack. The Lethbridge-Stewart character (introduced in *The Web of Fear*) and the UNIT organisation he works for (from *The Invasion*) would now become central to the series – with the brainy and urbane Liz perhaps being anticipated by the supporting characters of Anne Travers (*The Web of Fear*) and Isobel Watkins (*The Invasion*), both of them markedly less 'girly' than the Doctor's regular female companions of the time. Perhaps unintentionally, Sherwin's new format bore a certain resemblance to the rival ITV network's then-current *Department S* (1969), about an Interpol offshoot dedicated to the investigation of the bizarre and unusual – whose three central characters, comely computer spod Annabelle Hurst (Rosemary Nichols), strait-laced action man Stewart Sullivan (Joel Fabiani) and foppish aesthete Jason King (Peter Wyngarde) can easily be seen as being reflected in the troika of the Doctor, Lethbridge-Stewart and Liz. (Then again, the trio of characters embodying the head, the heart and the synthesising soul respectively has proved an enduring archetype – see, for example, Spock, 'Bones' and Kirk in the original *Star Trek*, which was first broadcast in the UK as *Doctor Who*'s replacement in the early-evening Saturday slot between the end of *The War Games* and the beginning of *Spearhead from Space*.)

▼ *Doctor Who's two hearts – everything else seems in order, though.*

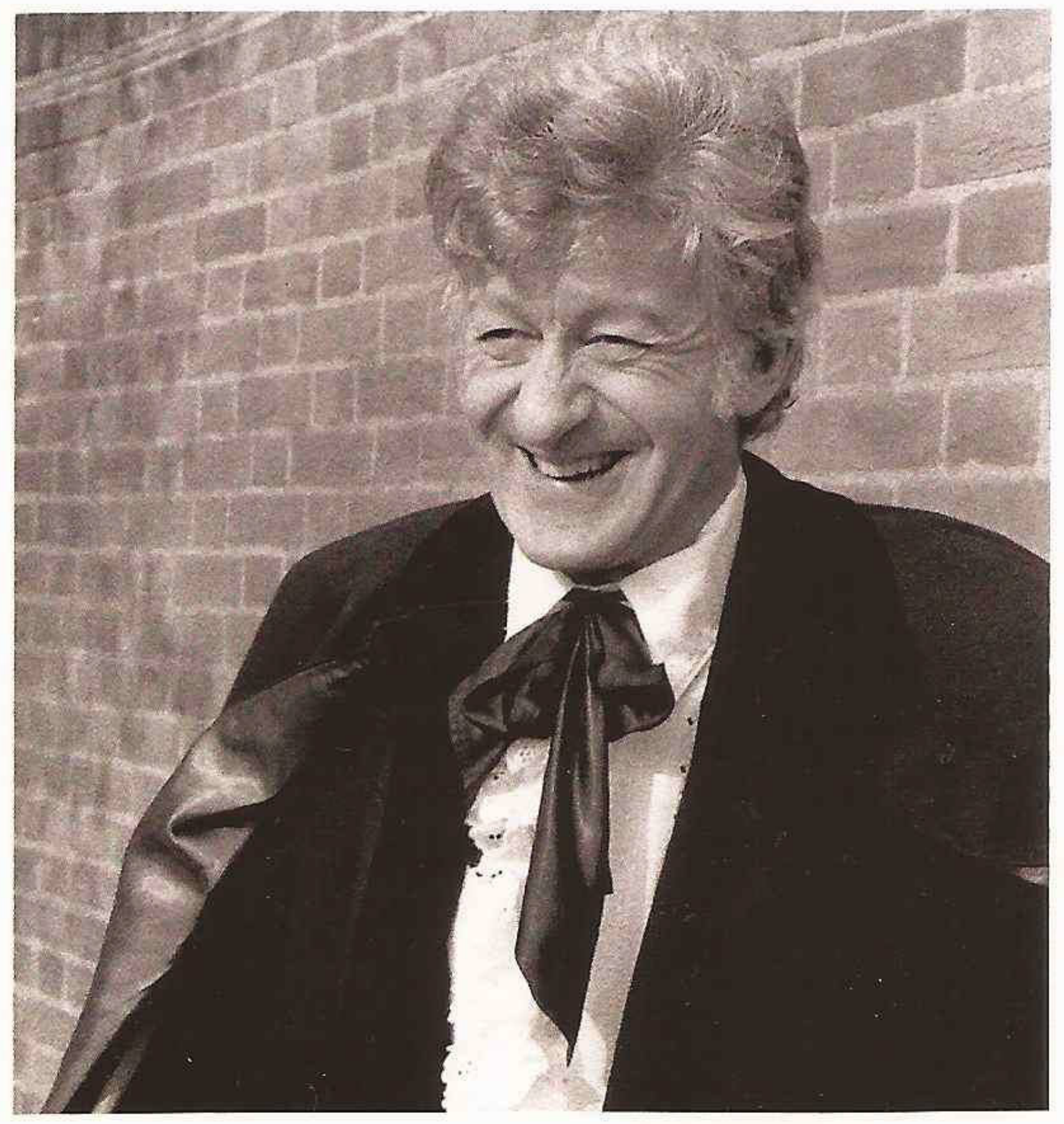


▼ *Jason King, Stewart Sullivan and Annabelle Hurst from* ***Department S*** *– a template for the new* ***Doctor Who*** *team?*

▼ *The new Doctor examines his new face.*



▶ *Jon Pertwee finds time for a laugh during his first photoshoot.*



◀ *Mullins (Talfryn Thomas) earwigs as the Brigadier (Nicholas Courtney) and Liz Shaw (Caroline John) find themselves cornered by the press at Ashbridge Cottage Hostpital. The inscrutible Channing (Hugh Burden) looks on.*

While Liz ponders the improbability of 50 meteorites having 'landed' that morning in the same spot as a fall of six months earlier...

...as well she might, meteorite showers being so rare that only three are known to have occurred in the whole of the twentieth century! But is it such a coincidence that the last of these, falling in 5,000 pieces totalling 2,000 kg, took place over the Mexican village of Pueblito de Allende on Saturday 8 February 1969 – just five days before the *Facsimile* treatment was first commissioned from writer Robert Holmes...?

Apparently so, since these mystery meteorites are but one of several *Spearhead from Space* plot elements blatantly derived from *Quatermass II* (1955), the second of the three seminal *Quatermass* serials made by BBC Television in the 1950s. In the opening episode, *The Bolts* (broadcast 22 October 1955), radar tracking sets army officer Captain John Dillon (John Stone) on the trail of a meteorite descending over the English countryside – but he arrives at the scene of its landing to find that it has already been located by a bemused rural type, Fred Large (Eric Lugg). Dillon takes fragments of this strange shattered object to his prospective father-in-law, rocket scientist Professor Bernard Quatermass (John Robinson). Soon, Quatermass observes more falling 'meteorites' being collected up by workers from a strange factory at Winnerden Flats... and so begins a six-part adventure in which Quatermass will discover that the meteorites contain parts of an alien entity being grown in a tank in the plant, and that prominent people are being lured to the Flats to be possessed by this entity as part of its plan to take over the world. *Quatermass* creator Nigel Kneale – without a doubt the most important British science-fiction writer since Wells and Wyndham – once recalled: "I switched on one day and was horrified to see practically an entire episode of mine stuck straight into a *Doctor Who*." Although many *Doctor Who* adventures have been clearly influenced by Kneale, it's difficult to see how the offender in question could not have been *Spearhead from Space* Episode 1.

It's said that, at some point in the late 1960s, BBC executives had contemplated replacing the ailing *Doctor Who* with remakes of Kneale's *Quatermass*es. Certainly, the production team invoked the Kneale serials as a blueprint for Sherwin's revamped, Earthbound *Doctor Who* (indeed, script editor Terrance Dicks and his assistant Trevor Ray are known to have viewed a print of the first instalment of *The Quatermass Experiment* around this time).

... Lethbridge-Stewart receives a call from army Captain Munro (John Breslin) at Ashbridge Cottage Hospital – to where soldiers searching for meteorite fragments have taken a man found unconscious beside a police box: the Doctor? At the hospital, Dr Henderson (Antony Webb) suspects a prank when an X-ray of the mystery man's chest shows up two hearts – but he is then bleeped by one Dr Lomax, who asserts that a blood sample taken from the patient by Henderson himself has been found to be not human.

On the face of it, the Doctor-in-hospital scenes (set up in a Wood Norton Hall outbuilding) would appear to a case of Robert Holmes cannibalising the storyline he supplied to sometimes *Avengers* writer Roger Marshall for the screenplay of the low-budget Merton Park Studios sci-fi potboiler *Invasion* (1966). Here, radar tracking sets army officer Major Muncaster (Barrie Ingham, who just the previous year had appeared as Paris in *The Myth Makers* and as Alydon in the big-screen adaptation *Dr Who and the Daleks*) on the trail of a mysterious object descending over the English countryside... Soon after, an oddly-dressed hit-and-run victim (Eric Young) is brought into the casualty ward of a remote hospital. Dr Mike Vernon (Edward Judd) sends blood from his unconscious patient for analysis, only to be accused of playing a practical joke on a fellow doctor when the sample is proved to be not human – and an X-ray only deepens the mystery. When the patient wakes, he claims to be an unfairly convicted criminal from the planet Lystria. Meanwhile, Muncaster's troops are combing the woodlands beyond the hospital, where the Lystrian's space capsule is soon uncovered... and so on.

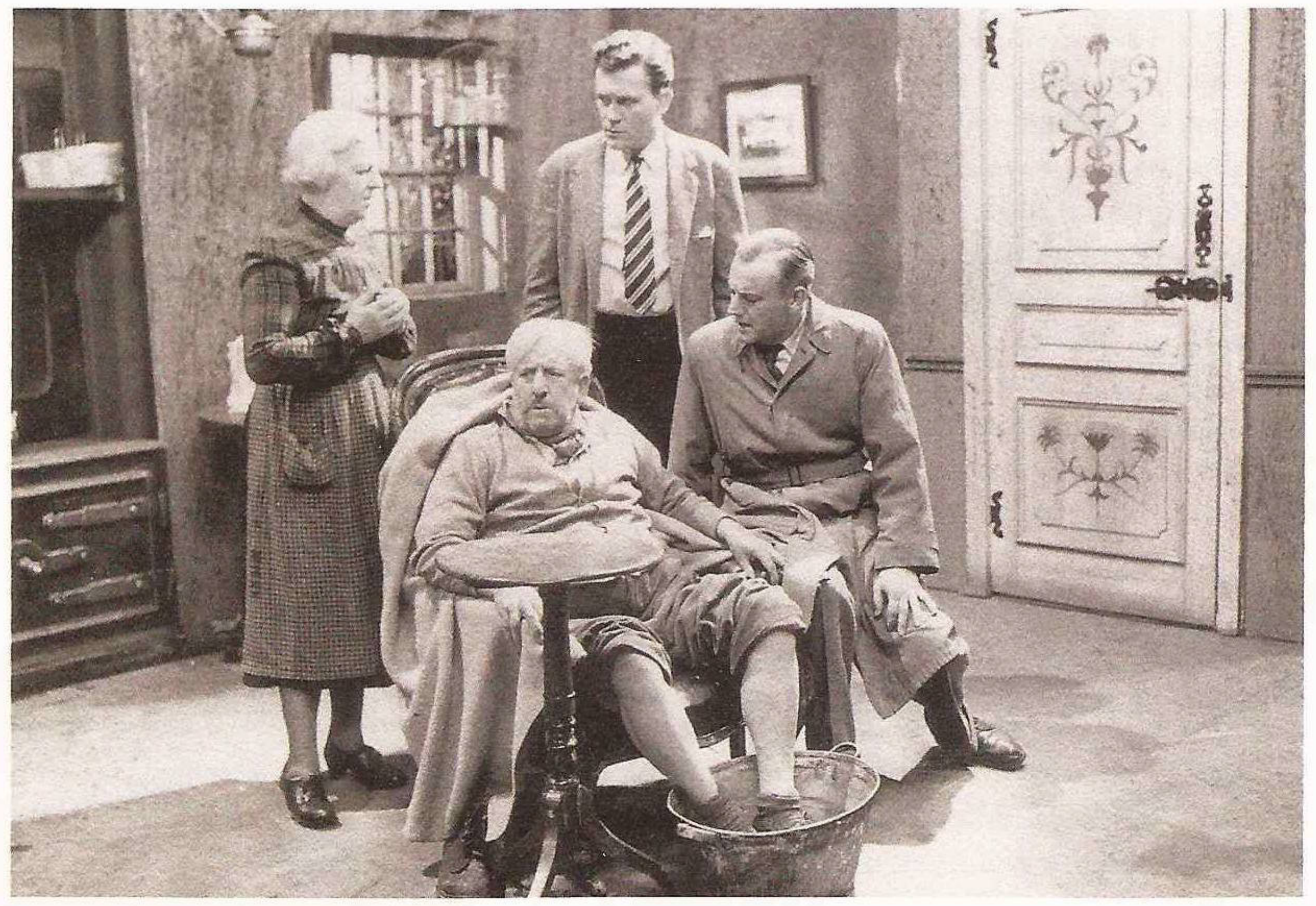
Several sources claim that the name of the unseen Dr Lomax is a nod in the direction of a character from the twice-weekly medical soap *Emergency – Ward 10* (1957-67), to which Holmes contributed a number of scripts. Sadly – and despite the fact that the name of Ashbridge Cottage Hospital resembles that of the Ward 10 setting, Oxbridge General Hospital; and that 'Henderson' is plausibly a riff on 'Anderson', the Ward 10 doctor played by Desmond Carrington – this would seem to be untrue. Lomax is, however, the name of the police inspector who features heavily in the first of the *Quatermass* serials, *The Quatermass Experiment* (1953) – not to mention both of Hammer Film Productions' big-screen remakes, *The Quatermass Xperiment* (1955, in which Lomax is played by *Dixon of Dock Green* actor Jack Warner) and *Quatermass 2* (1957).

▲ *Hatchford Park School today.*

Eavesdropping, porter Mullins (Talfryn Thomas) sells this information to the *Daily Chronicle* – so when Lethbridge-Stewart and Liz arrive at the hospital, they are besieged by reporters eager to know about the 'spaceman' on the wards.

The hospital frontage was that of Hatchford Park School, near Cobham, Surrey – a special needs z

▼ *The lives of a couple of simple country folk are disrupted as a mysterious meteorite crashes to Earth... no it's not* ***Spearhead from Space,*** *it's 1955's* ***Quatermass II.***



▲ *John Breslin and Nicholas Courtney enjoy the sunshine on location at Wood Norton.*

school at the time of filming (Wednesday 17 September 1969). Converted into private flats in the 1990s, it has since been rebuilt following a hugely damaging arson attack. (At the time of writing, a two-bedroom apartment within the building was up for sale with a guide price of £849,950. *Doctor Who* fans with day jobs as Premiership footballers, drug barons or boyband Svengalis can see details at: *www.primelocation.com/uk-property-for-sale/browse/flats/uk/england/surrey/cobham/rjco999000259*)

The film crew's own boom mic dips into shot at the end of the Ashbridge/Wood Norton Hall scene in which the Brigadier is monstered by the press pack – but for once, this doesn't necessarily qualify as an *Oops!*. The brief glimpse of director's assistant Cicely Cawthorne stood next to a fixed camera and clutching a yellow shooting script probably does, however.

Henderson's patient, however, is a complete stranger to Lethbridge-Stewart – even though the groggy Doctor greets him like an old friend. Meanwhile, a gaunt-looking individual (Hugh Burden) has been standing immobile in one of the hospital's phone booths, listening as two pressmen (Allan Mitchell, Prentis Hancock) speculate that the patient may have come into contact with one of the meteorites. Seeley – who has since returned to the wood to collect up the cooled sphere in a sack – is warned off by Corporal Forbes (George Lee), one of the soldiers guarding the locked police box.

Still semi-conscious, the Doctor demands a nurse (Helen Dorward) fetch him his shoes – and surreptitiously removes a key hidden inside one of them. Henderson's investigation of possible brain damage to his patient is curtailed when two figures dressed in overalls knock him cold. They push the gagged Doctor outside in a wheelchair, to where the gaunt man is waiting in an ambulance – but by now Henderson has raised the alarm. As Munro's men fire on the ambulance, the Doctor seizes his chance to escape, coming off his wheelchair further down the road.

Robert Holmes' initial story breakdown contained a different 'kidnapping' sequence: dragged from his bed to a storeroom, the Doctor is interrogated 'by a man whose face we do not see' (Channing?) and given an injection – whereupon 'he simply crashes to the floor'. Once his 'baffled' kidnappers have departed, the Doctor smashes a window and exits in search of his TARDIS.

▼ *There's a shock in store for toy developer John Ransome (Derek Smee)...*

▼ *... as plastic killer Autons are being created on his premises. We'd suggest running away very fast indeed!*

In the big-screen *Quatermass Xperiment*, space astronaut Victor Carroon (Richard Wordsworth) crashes back down to Earth in the English countryside, exciting enormous press attention. He's admitted to hospital when his heart rate, pulse and blood pressure are found to be abnormally low. Posing as a male nurse, a private detective then kidnaps the spaceman from his bedside, but succeeds only in enabling his escape...

Talent borrows; genius steals. They say.

The Doctor crashes through the wood towards his TARDIS – and is promptly shot by one of the anxious guards (Iain Smith), clutching his forehead as he falls to the ground.

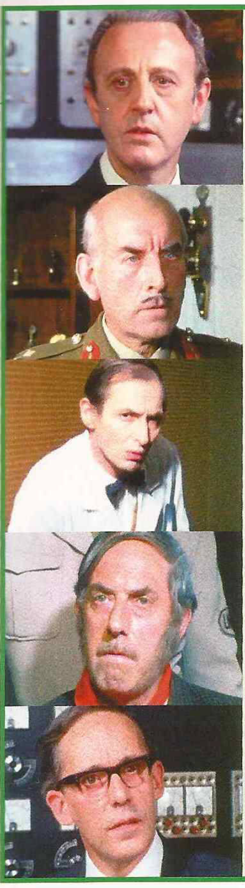
EPISODE 2 Broadcast: 10 January 1970

At the end of Episode 1, Corporal Forbes demands of the trigger-happy UNIT guard, "Who told you to fire, you stupid...?" – but when these same events are reprised at the top of Episode 2, the words "Stop! Stop firing, you fool!" are heard instead.

The wounded Doctor is taken back to the hospital, where Henderson diagnoses a self-induced coma – the bullet having only grazed the Doctor's scalp. The TARDIS key is prised from the Doctor's grip and given to Lethbridge-Stewart, who orders the police box transferred to HQ along with several 'meteorite' fragments uncovered by Munro's men. Press photographs are found to contain an image of the gaunt man who led the escaped kidnappers...

Not far away, toy developer John Ransome (Derek Smee) arrives at the Auto Plastics Ltd factory to ask managing director George Hibbert (John Woodnutt) why he has been summarily dismissed along with the rest of the workforce, but is told only that new policies have been implemented following Hibbert's decision to go into business with a new partner, Channing – the gaunt man.

Director Derek Martinus' decision to film the opening Auto Plastics montage in a quasi-documentary style at the Favourite Doll Factory,



WHERE ELSE HAVE I SEEN…?

The guest cast's appearances in cult television and film: a highly select guide

HUGH BURDEN (1913-85)

Channing

Film appearances include *Blood From the Mummy's Tomb* (1971) as Dandridge; *The House in Nightmare Park* (1973) as Reggie Henderson; *One of Our Dinosaurs is Missing* (1975) as Haines.
Other TV appearances include *The Avengers: The Grandeur That Was Rome* (1963) as Bruno; *Man in a Suitcase: The Revolutionaries* (1968) as Dr Maza; *The Mind of Mr JG Reeder* (1969-71) as JG Reeder.

HAMILTON DYCE (1912-72)

Major General Scobie

Other TV appearances include *The Avengers: Death on the Slipway* (1961) as Sergeant Brodie/*Death on the Rocks* (1962) as Max Daniels/*You'll Catch Your Death* (1968) as Camrose; *Adam Adamant Lives!: The Terribly Happy Embalmers* (1966) as George; *Doomwatch: Tomorrow, the Rat/Survival Code* (1970) as Minister; *Jason King: As Easy as A.B.C.* (1971) as Chief Inspector Poron.

TALFRYN THOMAS (1922-82)

Mullins

***Doctor Who* appearances include** *The Green Death* (1973) as Dave.
Other TV appearances include *The Avengers: A Surfeit of H2O* (1965) as Eli Barker/*Look (Stop Me If You've Heard This One) But There Were These Two Fellers* (1968) as Fiery Frederick; *Adam Adamant Lives!: The Doomsday Plan* (1966) as Man with Parcel; *Doomwatch: The Human Time Bomb* (1971) as Hetherington/*Fire and Brimstone* (1972) as Warren; *Dad's Army*: various episodes (1973-4) as Pte Cheeseman; *Survivors*: various episodes (1975) as Tom Price.

NEIL WILSON (1916-)

Sam Seeley

Film appearances include *The Damned* (1963) as Guard; *The Horror of Frankenstein* (1970) as Schoolmaster; *Dr Jekyll and Sister Hyde* (1971) as Older Policeman; *A Clockwork Orange* (1971) as Prison check-in officer; *Steptoe and Son* (1972) as Airline clerk.
Other TV appearances include *The Quatermass Experiment* (1953) as Policeman; *The Avengers: The Frighteners* (1961) as Beppi/*The Gilded Cage* (1963) as Groves/*The Interrogators* (1969) as Norton; *The Stone Tape* (1972) as Sergeant Paterson.

JOHN WOODNUTT

Hibbert

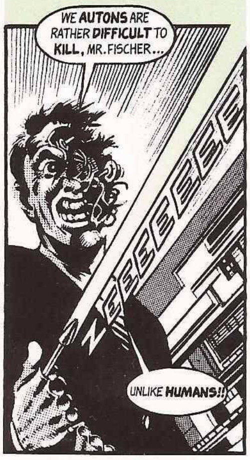
Doctor Who appearances include *Frontier in Space* (1973) as Draconian Emperor; *Terror of the Zygons* (1975) as Duke of Forgill; *The Keeper of Traken* (1981) as Consul Seron.
Other TV appearances include *The Avengers*, *Adam Adamant Lives!*. See *The Fact of Fiction: Terror of the Zygons* [**DWM** 345] for a longer list.

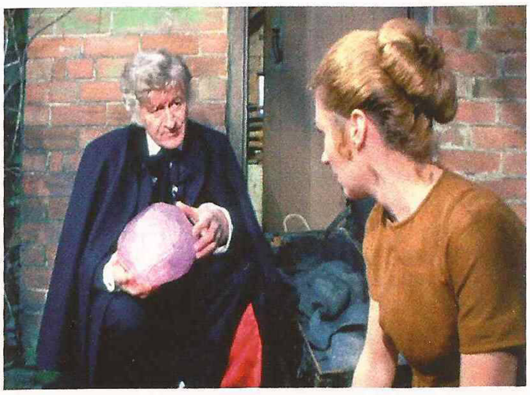
Georges Road, London N7 (on Saturday 13 September 1969, these being the very first *Spearhead* shots filmed) is questionable. In Episode 3, Ransome will tell Lethbridge-Stewart that he had found the factory "completely automated" – so who are the human hands seen operating the various machines? After all, their faces haven't been plastered in the Vaseline sheen given to the 'new' factory secretary (Constance Carling) and, later, the replica of General Scobie, denoting a plasticised Auton. Why, too, would Auton workers need to be listening in to wonderful Radio 1 (or whatever), with Fleetwood Mac's *Oh Well (Part One)* – a big Number Two in the hit parade, pop pickers, in October 1969 – being piped onto the factory floor (except in the *Spearhead from Space* DVD release of 2001, where rights issues led to the sounds of the Mac being replaced with clunking industrial effects)? In Terrance Dicks' novelisation, when Harry [sic] Ransome walks onto the factory floor, he finds that: "Everything was different. The jolly white-coated girls who worked on the production lines, the old-fashioned machinery turning out dolls' heads and limbs and bodies – it was all gone... Ultra-modern equipment had been moved in, equipment that hummed and whined, carrying out its tasks alone and unaided."

► *The Doctor and Liz examine the 'thunderball' secreted by Sam Seeley.*

◄◄ *Munro fends off awkward questions from Dr Henderson (Antony Webb).*

▼ *The Autons returned in* ***Doctor Who Weekly*** *issues 40-43, in the classic comic strip* ***Business as Usual.*** *Words by Alan Moore, art by David Lloyd.*


WE AUTONS ARE RATHER DIFFICULT TO KILL, MR. FISCHER...
UNLIKE HUMANS!!



Whereas sequel *Terror of the Autons* would see Robert Holmes target the early 1970s fad for all things plastic, *Spearhead* surely makes a vigorous case against excessive automation in industry. For the sake of context: the term 'automation' – formed from 'autom[atic/oper]ation' – was first coined by a Ford Motor Company executive in the late 1940s in anticipation of the development of self-regulating machines with inbuilt feedback systems, increasing productivity and efficiency by diminishing and perhaps ultimately eliminating the need for human operators altogether. The credo of automation was proselytised in the UK by figures such as Sir Leon Birgit, who claimed that "Automation by itself represents the greatest change in the whole history of mankind" and whose 1964 Reith Lecture *The Age of Automation* proved hugely influential. Birgit's vision may have enthused entrepreneurs and anti-unionists ("Splendid!" haw-haws Major General Scobie while touring Auto Plastics in Episode 3, "You don't catch machines going on strike, eh?"), but the fear that automation would inevitably lead to mass unemployment proved no less potent – and it's surely that very fear which Holmes is attempting to articulate in his tale of takeover: today Auto Plastics, tomorrow the world.

In Episode 4, the Doctor describes the controlling Nestene Consciousness as "a collective intelligence" with no "individual identity" – the Autons being (literally) faceless servants of a faceless, rapacious corporation. The Autons, therefore, personify (if that's the right word) automation – hence the name. After all, if they were intended only to represent plastics, they'd surely be called something like the Polyurethmen, or the Formicans?

Unlike Episode 1's Lomax, a 'Sister Ransome' did feature in *Emergency – Ward 10*, but since 'Ransome' was also the surname of assistant script editor Trevor Ray's girlfriend, let's not confuse the issue further...

Channing tells Hibbert – over whom he appears to possess some unnatural influence – that two energy units are still missing.

Holmes' earliest outlines made it clear that the Hibbert working alongside Channing was an Auton replica: in Episode 4, the original would be ►

◀ found held in suspended animation at the factory, the fake having melted into 'a shapeless puddle of plastic' alongside Channing and his other Auton cohorts. Humanised by the time of the final scripts, Hibbert would be used as a tool to relay a significant portion of (rather unlikely, *Frankenstein*-esque) backstory in Terrance Dicks' *Auton Invasion* novelisation: 'He remembered finding the green pulsating globe in the woods, the night of the first meteor shower... It had seemed as if the globe was talking, deep within his mind... It had told him how to assemble the new machinery... Then finally Hibbert had stood beside a bubbling tank of plastics mix, and connected the electrodes and thrown the switch... A shape within [the tank] began to solidify, and dripping from its depths rose something in the shape of a man. The something that was now called Channing.'

Seeley has hidden his stolen sphere in a trunk in an outhouse of his home, Brook Cottage; when he takes it from the trunk, it emits a pulsating signal immediately sensed by a blank-faced figure dressed in blue overalls, somewhere in the wood. The figure sets off in the direction of the signal – but its progress is stalled when Seeley stows the sphere away from the eyes of his wife, Meg (Betty Bowden).

All the scenes in and around the Seeleys' Brook Cottage home had been scheduled for studio recording. In the event, the scenes were filmed at a cottage adjoining the Wheelbarrow Castle pub in Radford, north of Evesham on Thursday 23 October 1969.

Meanwhile, Liz's analysis of the fragments has confirmed that the plastic 'meteorites' were somehow manufactured. Lethbridge-Stewart introduces Liz to Major General Scobie (Hamilton Dyce), UNIT's regular army liaison.

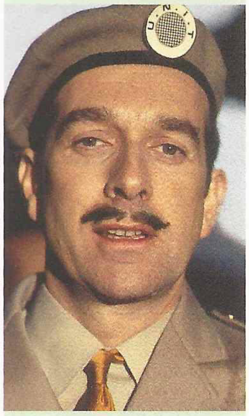
Waking from his coma, the Doctor sneaks from his bed to a 'Doctors Only' changing room, where he narrowly avoids an encounter with Henderson and specialist Dr Beavis (Henry McCarthy), whose flamboyant clothes he swiftly appropriates.

The Doctor displays no such subterfuge in Holmes' first story document: when he wakes from his coma, his clothes are returned to him by Henderson before Captain 'Monro' [sic] informs him that he is being transferred to UNIT HQ in London "whether he likes it or not". (There's no indication, in fact, that the Doctor would ever have changed out of his previous incarnation's ill-fitting togs!)

In the shower scene, the Doctor flashes a never-before-seen snake tattoo on his forearm, which has presumably appeared in the course of his regeneration. The authors of *The Discontinuity Guide* (*Doctor Who* Books/Virgin Publishing Ltd, 1994) suggest, rather neatly, that this might be a Time Lord criminal brand, linked to his recent trial.

▶ *Who nose what's going on? The new Doctor, that's who. (Did you spot a subtle nose gag there? Oh.)*

▼ *Straighten that tie, Brigadier!*



▼ *John and Pertwee pass the time of night with a real dummy at Madame Tussauds.*

In the wood, Munro's men uncover an undamaged sphere. Forbes is ordered to take it to HQ in a Land Rover – but its signal is intercepted by the figure in overalls. While the Doctor escapes the hospital in Beavis' vintage car, the blank-faced creature causes Forbes to crash his transport, then seizes the pulsating sphere. Following the TARDIS' trail by means of a homing device in his wristwatch, the Doctor pitches up at UNIT HQ...

Cast as the commissionaire guarding the entrance to UNIT, extra Geoff Brighty's performance failed to meet producer Derrick Sherwin's requirements (presumably here, as the commissionaire struggles to utter a single word in the face of the Doctor's verbal assault) – and so Sherwin himself stepped in.

... confirming his identity to Lethbridge-Stewart. Meeting Liz, the Doctor wonders what the hollow spheres contained, who collected them up... and where they were taken.

Since plastics are by definition polymers – chains of carbon- or silicon-based molecules composed of repeating monomers – Liz's assertion that the spheres are made of a plastic with "no polymer chains" in its structure is something of a logical absurdity.

Scobie calls in at Auto Plastics, where he is due to be measured up for a mannequin destined for display at the famous Madame Tussauds waxworks. Simultaneously, Ransome breaks in to the factory...

The TCC Condensers plant in Wales Farm Road, Acton (not far from BBC Television Centre, and later the site of several Corporation facilities, including the costume store and the Visual Effects workshop) had previously doubled as parts of the International Electromatics compound in the final episode of *The Invasion*. Both interiors and exteriors featured in the *Spearhead* shoot of 18-19 September 1969...

... and heads for his former workshop, now the 'Security Sector'. There, he finds an array of unfamiliar machines and a line of six blank-faced dummies in overalls – one of which jerks into life and lumbers towards him...

...but it's not clear exactly where and when the large number of Security Sector scenes – which called for the construction of by far the serial's most substantial set – were mounted: probably somewhere in London over 29-31 October 1969.

EPISODE 3 Broadcast: 17 January 1970

The fingers of the dummy's hand drop away to disclose a concealed energy weapon, bolts from which Ransome narrowly evades as he exits via a fire escape. The dummy is forced back under cover when Scobie, Channing and Hibbert appear, enabling Ransome to make a break for it. When Scobie departs, Channing instructs the creature – an Auton – to home in on Ransome's brain print and kill him.

Stumbling into an army tent, the traumatised Ransome gabbles his story to Munro, who arranges for him to be interviewed by Lethbridge-Stewart at UNIT HQ. At the lab, the Doctor tells Liz that the 'lateral molecular rectifier' inside his TARDIS is what they need to properly analyse the fragments, but Lethbridge-Stewart will not surrender the key.

▲ *General Scobie (the real one, that is) finds himself plasticised and placed on display.*

The UNIT lab contains several remarkable pieces of equipment – such as the Moroks' freezing machine (from *The Space Museum*, 1965; later reused as the X-ray laser in *The Wheel in Space*, 1968), which can here be seen partly disassembled on a bench beside Liz. More plausibly, a control panel used by International Electromatics mogul Tobias Vaughn in *The Invasion* can also be spotted – but there's every reason for that to have ended up in the hands of UNIT.

◀ *Liz and the Doctor busy themselves as they try to find a way to defeat the Nestene Consciousness' plans.*

Meanwhile, Seeley has begun to wonder if his 'thunderball' might be worth something, and calls upon Munro to enquire about a possible reward.

Seeley is evidently a film fan – for where else might he have picked up the word 'thunderball' other than in the title of the James Bond movie *Thunderball* (1965, from Ian Fleming's novel of 1961)?

At the factory, Channing tells Hibbert that only one energy unit remains uncollected – the 'swarm leader'. Meanwhile, Lethbridge-Stewart interviews Ransome, enabling Liz to palm the TARDIS key from his desk. His ruse successful, the Doctor tries and fails to escape in his deactivated TARDIS; the Time Lords, he tells Lethbridge-Stewart, have changed its dematerialisation code. After talking to Ransome, the Doctor suggests that he, Lethbridge-Stewart and Liz visit the factory themselves.

Seeley finally confesses to Munro that he has one of the spheres – but by now, Meg's curiosity has led her to open up the trunk, summoning an Auton to the cottage. Sam's shotgun proves no defence against it...

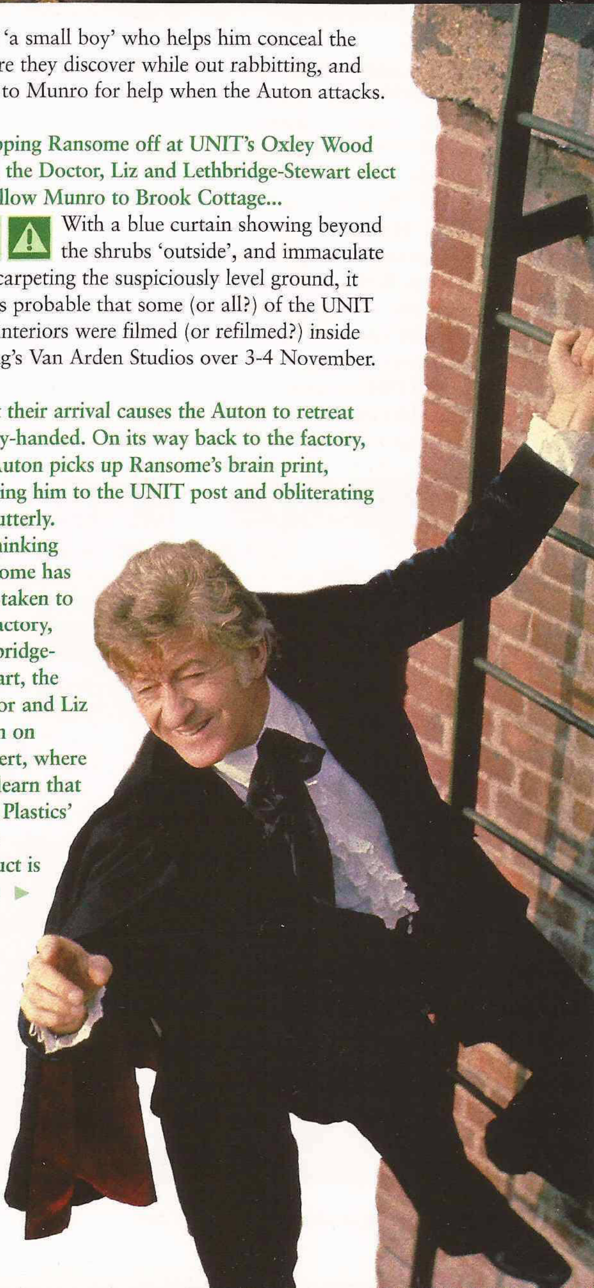
Meg Seeley featured nowhere in the initial story documents, where the poacher was instead paired with 'a small boy' who helps him conceal the sphere they discover while out rabbitting, and runs to Munro for help when the Auton attacks.

Dropping Ransome off at UNIT's Oxley Wood post, the Doctor, Liz and Lethbridge-Stewart elect to follow Munro to Brook Cottage...

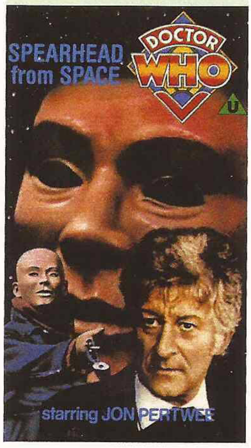
With a blue curtain showing beyond the shrubs 'outside', and immaculate turf carpeting the suspiciously level ground, it seems probable that some (or all?) of the UNIT tent interiors were filmed (or refilmed?) inside Ealing's Van Arden Studios over 3-4 November.

...but their arrival causes the Auton to retreat empty-handed. On its way back to the factory, the Auton picks up Ransome's brain print, tracking him to the UNIT post and obliterating him utterly.

Thinking Ransome has been taken to the factory, Lethbridge-Stewart, the Doctor and Liz call in on Hibbert, where they learn that Auto Plastics' latest product is a line ▶



▶ *Pertwee goes for the action hero look during a Radio Times photoshoot to promote **Spearhead from Space**.*



◀ of shop-window dummies. On their way out, Lethbridge-Stewart glimpses Channing – whom he recognises as the gaunt man at the hospital. He telephones Scobie at home to tell him the news. Scobie replaces the receiver to answer a knock at the door... only to meet a walking replica of himself.

Scobie's home was actually the Mansion House Hotel, Coopers Lane, Evesham – where the *Doctor Who* crew was based throughout the duration of the Wood Norton location shoot.

Terrance Dicks' novelisation has Channing appearing at Scobie's door alongside the replica: "'Good evening, General,' he said. 'As promised, I have brought your replica to see you.'... The door closed. There was a muffled, gurgling scream, and then silence."

EPISODE 4 Broadcast: 24 January 1970

Back at the lab, the Doctor and Liz have established that each of the spheres houses part of a collective intelligence. Scobie calls Lethbridge-Stewart to tell him that the Auto Plastics plant is off-limits, forcing Lethbridge-Stewart to go instead to the Home Secretary for permission to mount a raid. Learning the reason for Scobie's recent visit to the factory, the Doctor and Liz call at Madame Tussauds, where the Major General's facsimile has now been installed alongside replicas of other prominent authority figures...

... including: US presidents George Washington (1732-99), most likely Thomas Jefferson (1743-1826), Abraham Lincoln (1809-65), Theodore Roosevelt (1858-1919), Franklin Delano Roosevelt (1882-1945), Dwight D Eisenhower (1890-1969), Lyndon B Johnson (1908-73), John F Kennedy (1917-63) and Richard Nixon (1913-94); a saintly grouping of black civil rights leader Martin Luther King, Jr (1929-68), anti-slavery campaigner William Wilberforce (1759-1833) and Indian reformer Mahatma Gandhi (1869-1948); and, behind Scobie, a (literally Saintly, in some cases) collection of clerical Thomases – à Becket (1118-70), [Cardinal] Wolsey (c 1475-1530), probably More (1478-1535), probably Cranmer (1489-1556). The only one of these to be both alive and in a position of power in the early 1970s was, of course, Nixon – the man who put the 'bent' in 'incumbent'. Even though Nixon's effigy doesn't get up and walk, it's still possible that the 'replica' in Tussauds might prove to be a 'freeze-dried' version, like the plasticised Scobie, and the supposedly 'real' Nixon is actually an alien Auton... (Then again, perhaps he was just a crook.)

FURTHER INFO

• VIDEO

Spearhead from Space

COMPANY BBC VIDEO
YEAR 1988
CAT NO BBCV 4107
AVAILABILITY DELETED

• DVD

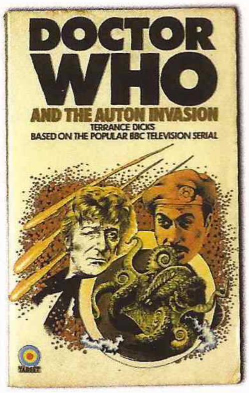
Spearhead from Space

COMPANY BBC WORLDWIDE
YEAR 2000
ISBN 5 014503 103323
AVAILABILITY CURRENTLY AVAILABLE

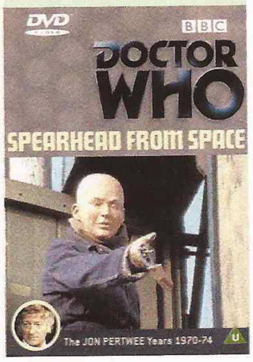
• BOOKS

Doctor Who and the Auton Invasion

COMPANY TARGET BOOKS
YEAR 1974
AUTHOR TERRANCE DICKS
AVAILABILITY OUT OF PRINT



◀ *Proof that a well-wound watch can save you from a life of petrification.*



These scenes were filmed in the Great Hall of the Tussauds waxworks itself in London's Marylebone Road on the evening of 5 November 1969. (Plans were made, then apparently abandoned, to shoot the Doctor and Liz pulling up outside the exhibition in Beavis' Vauxhall.) Founded in 1835 by the Frenchwoman Marie Tussaud (1761-1850), but not taking up residence at its current site until 1884, Madame Tussauds has featured as itself in several sinister contexts, among them an episode of the silent film series *The Mystery of Dr Fu-Manchu* (*The Knocking on the Door*, 1923) and the thriller *Midnight at Madame Tussauds* (1936), featuring the young 'Billy Hartnell' [sic]. Later, in October 1980, Tussauds would mount a temporary display of *Doctor Who* costumes, 'The *Doctor Who* Experience'.

As Caroline John says the words 'famous personalities', past her shoulder the supposedly immobile dummy of a woman in blue visibly blinks.

Observing that the 'dummy' Scobie's watch tells the correct time, the Doctor concludes that this is actually the real Scobie, rendered somehow immobile. Meanwhile, the fake Scobie removes the final sphere from the UNIT lab, over-ruling Munro when he protests.

In Robert Holmes' revised story breakdown, the real Scobie is wedged into a container in the factory's Security Area [sic], with the swarm leader instead being taken from the UNIT lab by a pair of bogus MI5 agents, actually guards from Auto Plastics – one of whom is shot in the ensuing fracas, along with Captain Munro.

The Doctor and Liz remain in the waxworks past closing time. Channing and Hibbert arrive to activate the replica personalities, bar Scobie – which walk out to occupy key positions in the country. The Doctor attempts to break Channing's control over Hibbert, seemingly to no avail.

In Holmes' first draft outline, Liz and Lethbridge-Stewart paid a night-time visit to Tussauds in a failed attempt to steal one of the facsimiles for the Doctor, who has since returned to his researches in the lab. The redraft saw the pair joined by a UNIT squad, who enjoy 'a battle with the Autons which are forced to retreat'.

Back at the factory, Scobie delivers the swarm leader to Channing – who adds its contents to an entity growing in a tank, telling Scobie he will activate his Autons at dawn. Through the night, the Doctor and Liz work on a device configured to disable the Autons. At dawn, the killing spree begins: shop window dummies come to life...

This justly famous sequence was filmed in and around London's Ealing Broadway early in the morning of Sunday 14 September 1969. The John Sanders

▲ *Living dolls? Pertwee takes a risk during a visit to the Favourite Doll Factory.*

Ltd department store from whose windows the Autons emerge is today a Marks and Spencer's.

... attacking police stations, army barracks and communications centres. At the factory, Channing's control over Hibbert is waning, and the managing director attempts to destroy the tank housing the collective consciousness of what Channing calls the Nestenes, a species which has been colonising other planets for the past thousand million years. UNIT's forces head for the factory.

The reason for the oddly stiff posture of the commissionaire seen beside the UNIT entrance here would have been explained had a close-up concluding this sequence not been cut: he's now an Auton replica! This revelation would have been foreshadowed in a line cut from the top of the earlier scene in which the Scobie replica brings the swarm leader to Channing, reassuring him that UNIT is being watched.

Hibbert is killed by an Auton. Outside the plant, the Doctor uses his device on the Scobie Auton – and causes it to collapse, its features returning to a blank state. (Simultaneously, the real Scobie comes to in Madame Tussauds.) Lethbridge-Stewart's men engage in a firefight with the Autons...

Having returned to the same TCC Condensers location, director Derek Martinus exactly replicates one shot from the (Douglas Camfield-directed) *The Invasion* Episode Eight here, where a squad of Autons emerge from a doorway just as a group of Cybermen had before. The UNIT-versus-Autons battle so precisely invokes the UNIT-versus-Cybermen battle of earlier, it almost qualifies as a repeat.

◄ ▼ *The Auton invasion of Ealing gets underway in one of* **Doctor Who***'s most famous and celebrated sequences...*

The Doctor and Liz, meanwhile, head for the Security Sector, where Channing stimulates the creature in the tank – a mass of writhing, octopus-like tentacles. When Liz's device fails to work, the tentacles gain a hold on the Doctor, throttling him.

Declared inadequate, parts of this sequence were remounted at Ealing Film Studios on Saturday 22 November 1969 – but with Hugh Burden unavailable to play Channing, one Ivan Orton played the Auton. ('Ivan Orton'? Really...?)

Finding a faulty connection, Liz tries again – and this time the creature dies, Channing and the other Autons collapsing as it succumbs to the device, a kind of ECT machine.

Electroconvulsive therapy (not 'electroconvulsion', as Liz claims) is properly a controversial mental health treatment in which an electrical current is passed through the brain in order to induce a seizure, rendering the patient docile. Today, ECT is only rarely used, and then in response to a few specific indications – but in the 1960s, ECT was still routinely given to 'difficult' patients as a panacea (or even a punishment), making the rather glib mention of its application here not a little tasteless. Robert Holmes is here recycling his conclusion to *The Aliens in the Blood*, a storyline rejected by Terrance Dicks late in 1968 in which, menaced by mutated, telepathic 'Mark II Humans' at a space traffic control centre in the Indian Ocean, the Doctor – who has already observed "schizophrenic tendencies" in the mutants – constructs "a very advanced and powerful machine similar to those used in electric shock therapy ... [and] is able to broadcast shock treatment on the right mental wavelength and burn out the ESP centre in the brains of all the mutants."

In Holmes' initial *Facsimile* outlines, however, the Nestenes are found to be susceptible to a particular ultra high frequency [UHF] waveform – an insight which helps the Doctor to destroy a number of Autons which attack UNIT HQ. Having gone to the factory to confront Channing, at precisely six o'clock 'the Doctor turns on a transistor radio in his pocket and the high-pitched sound from it defeats the Autons', later explaining how 'Liz was sent to Broadcasting House to arrange for the broadcasting of the frequency'. In other words, the BBC saves the day! An echo of this idea is contained in the 1997 BBC Multimedia game *Doctor Who: Destiny of the Doctors*, in which only a radio tuned in to the oleaginous tones of 1960s/70s Radio 1 DJ Tony Blackburn can help the player defeat a lumbering Auton – causing its head to drop off, in fact. Sensational!

Back at the UNIT lab, Lethbridge-Stewart attempts to interest the Doctor in a permanent position, to which the Doctor agrees – in exchange for access to the laboratory, and a car not dissimilar to the one he 'borrowed' from Beavis. He also gives Lethbridge-Stewart his full name: "Dr John Smith"!

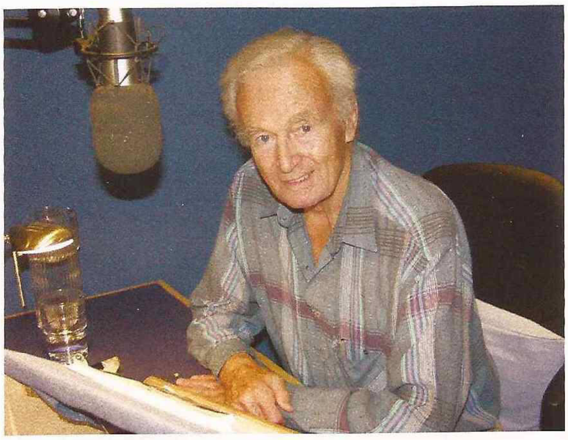
"These Nestenes – will they try again?" asks a worried Lethbridge-Stewart. They will, Brigadier, they will... ■

Exciting Adventures

It was over 40 years ago that the first *Doctor Who* novelisation was published, and now **Doctor Who and the Daleks** is about to have a new lease of life as an MP3 CD. **Michael Stevens** tells the story of how this very special release came about...

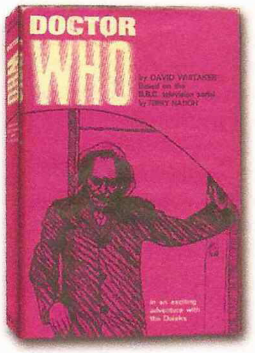
WHOSE IDEA WAS IT FOR BBC Audio to record William Russell reading the original *Doctor Who* novelisation, in which Ian Chesterton recounts his first encounter with a crotchety old man in a police box? Well, since the project was announced, half a dozen people have told me it was theirs, so perhaps we'd better just assume there was something in the air six months ago, something to suggest that the time was just right for such a project.

As a young lad I cut my reading teeth on David Whitaker's daring and evocative adaptation of the first Dalek serial (picked up from Woolworth's for a mere 60p!), and so his interpretation of Terry Nation's serial is as valid to me as the seven television episodes and the Peter Cushing film. Listening to the whole of William's superlative reading recently, I fell in love with the book all over again.



"William Russell had some worries about the book's portrayal of Ian – particularly references to smoking..."

In print it was originally published as just *Doctor Who*, with a subtitle of *in an exciting adventure with the Daleks*, in 1964 by Frederick Muller. An Armada Paperback followed in 1965, and in 1973 the book formed one of three titles spearheading Target Books' new *Doctor Who* range. At this stage it was retitled *Doctor Who and the Daleks*, and in this incarnation it sold over 100,000 copies.


DOCTOR
WHO
by DAVID WHITAKER
Based on the B.B.C. television serial by TERRY NATION
in an exciting adventure with the Daleks

So now we have recorded Ian (or the actor who played him on television, anyway) recounting his own story; and just like the book's writer, William Russell certainly knows how to spin a yarn. He puts an unfailing conviction into the tale, and by the end of five hours you really feel you've been to Skaro with the jumpy, irascible TARDIS crew, and that you've endured all they had to endure – Daleks, lake-dwelling monsters, radiation sickness, perilous journeys and more. After the recording, William also spoke about his impressions of the book, and his memories of recording the original TV serial, and this is included as a bonus feature on the disc.

For millions of people, Chris Achilleos' evocative illustrations of the 1970s Target Books became as much a part of *Doctor Who* legend as the time tunnel title sequence, and so using his cover for *Doctor Who and the Daleks* is something I hoped to do from the start. Similarly, Arnold Shwarzmann's internal line illustrations are presented on-screen for people listening via their PC or Mac.

One used to take it for granted that all *Doctor Who* fans were familiar with David Whitaker's book, but nowadays that may well be untrue. The book has been out of print for many years, and in the DVD and video age less emphasis is placed on the novelisations which us older kids grew up on. I'd like to think, though, that whoever approaches William Russell's reading – whether they're young or old, a confirmed fan or a *Doctor Who* novice – they too will experience the original magic of this wonderful book.

William came to BBC Audio's Bath studios to read the book, and his producer for the two days was former BBC studio engineer Andrew Lawrence.

"Bill was a really nice person to work with," says Lawrence. "We met up for a drink the evening before the first day, and were able to ramble on about the good old days of the BBC – all the things that old Beeb lags talk about when you get them together in the corner of a pub!

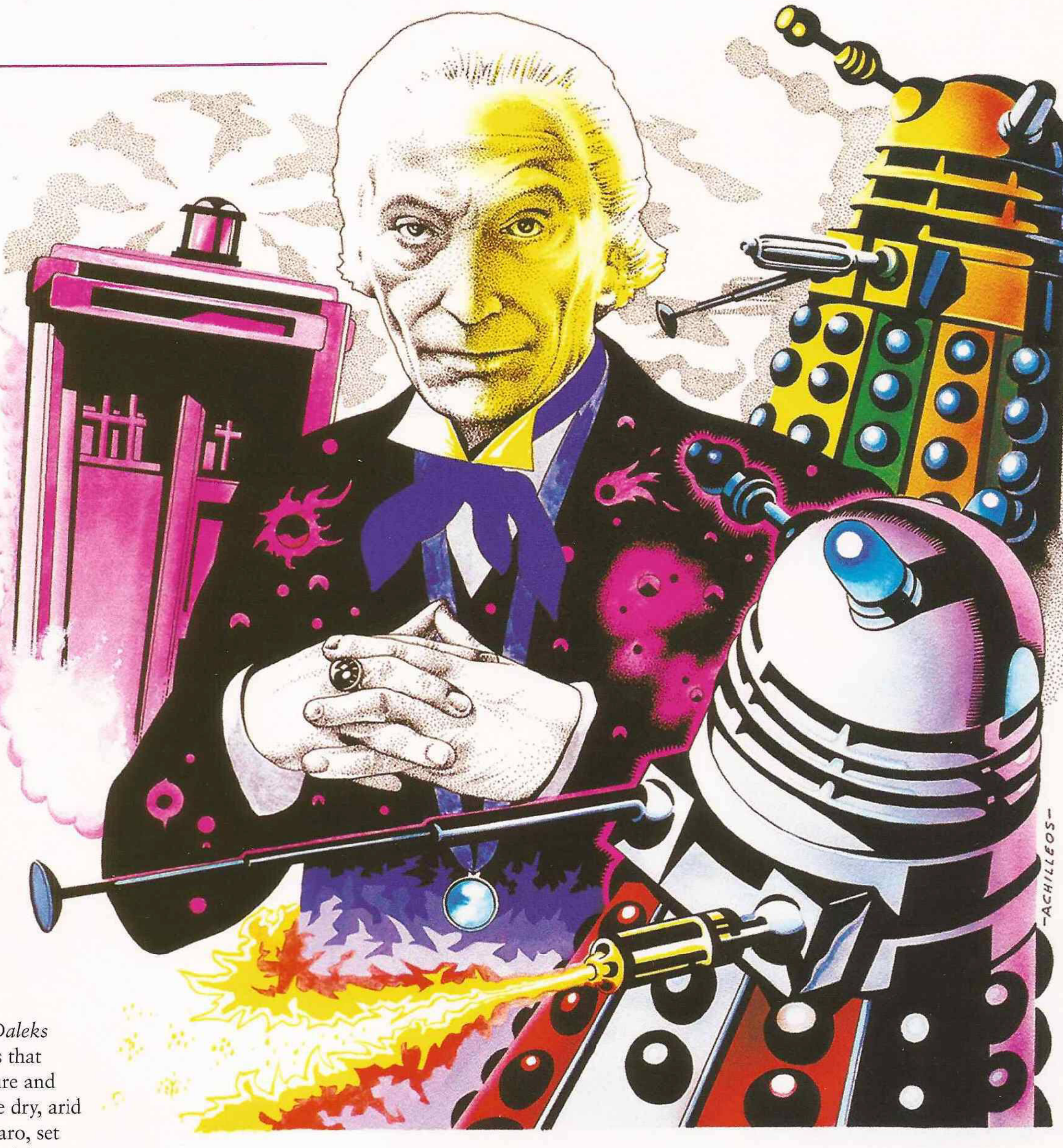
"When Bill arrived at the studio next day, he had come not only well-prepared but, unusually, had various worries about passages of the book where it diverged from the television version. Of particular concern were references to Ian Chesterton smoking, which he certainly didn't do on 1960s telly! In the end we generally went with the text, as is the usual unabridged approach, but we did 'tidy up' one or two moments of writing that were hard to lift off the page.

"BILL HAD MANY MEMORIES from his TV *Doctor Who* days, and in particular he gave an amusing description of what it was like to rehearse with the Daleks in this first of their adventures. It seems that it was too hot and too visually restrictive for the operators to have the tops on during rehearsals – too great a danger of passing out, or of reversing into William Hartnell at speed. So the cast had to rehearse with the operators sitting in only the bottom halves of the Daleks and peddling them around like small children's tricycles. The operators weren't actors themselves, so it must have been quite difficult generating a sense of fear, danger and evil!

"Bill was a pleasure to work with in the studio, taking direction well and always working hard to bring the text to life in a way that stayed true to the period qualities of these early *Doctor Whos*.

I hope the end result sounds good."

The recording was then edited by post-production editor Ian Caldwell, who is himself a fan with a vast knowledge of *Doctor Who*, and he greatly enjoyed being able to work on this project. Music, atmospherics and



▲ *Chris Achilleos' stunning illustration for the 1970s Target reprint of **Dr Who and the Daleks**.*

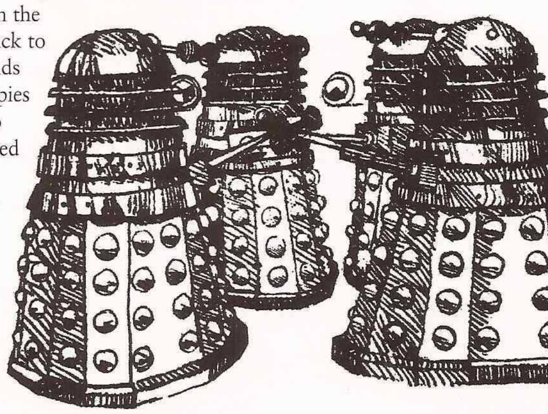
effects were then added by senior audio editor Simon Power, who has composed various pieces of music for BBC Audio releases, including Garrick Hagon's recent reading of *I, Robot*. Simon has also previously composed mood music for various TV documentaries, with over 60 commercially-released works to his name.

"When Michael asked me to work on music and atmospheres for this project, I got really excited," Caldwell says. "Like millions of other people, *Doctor Who* was my favourite programme when I was growing up, and I'm old enough to remember the first episode – which I'm convinced makes me well overdue for a regeneration! Being the only one in my family interested in the series, I used to turn around our large armchair so that the back faced the TV and watch the series over the top. That way, if anything scary happened I could duck down and hide until it had passed.

"For *Doctor Who and the Daleks* I wanted to create atmospheres that would evoke the fusing of nature and technology. I thought about the dry, arid torment of the radiation on Skaro, set against the harsh lines of the Dalek city, and then threw into the mix the alarming apprehension of being stuck on a planet with a tribe of languid beauties and a bunch of pugilistic pepper pots!

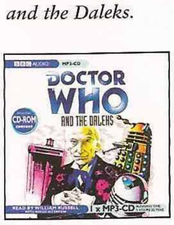
"I'm a big David Lynch fan, and I love the way he edits sound in his films so that you're never sure if you're listening to music or atmospherics. The two elements are always seamlessly fused together.

"I think one of my favourite *Doctor Who* music soundtracks is that for *The Tomb of the Cybermen*, and I did watch an episode of that to put me in the mood! One criterion that I stuck to was that I wanted all the sounds to be original, and not just copies of the Radiophonic Workshop music. I remember being excited by seeing the Peter Cushing film on the big screen for that very reason. There was a freshness that made you look at something familiar from a different angle – from a cinema seat and not from behind an armchair!



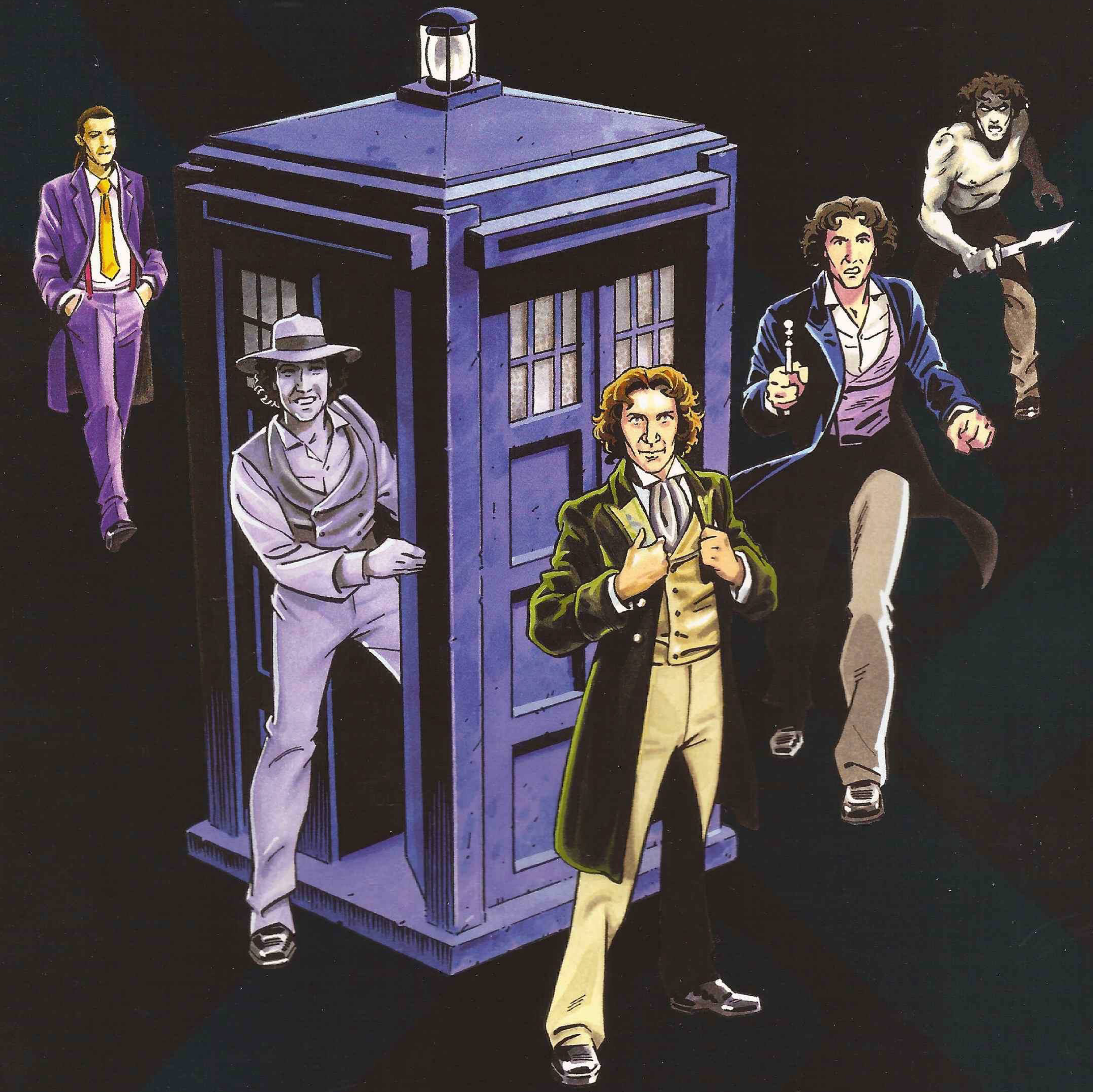
"FOR THE ATMOSPHERICS I USED a mixture of analogue and digital equipment, playing around with ring modulation and sub-oscillation to generate some warbly, squelchy tones, and then added effects to this and layered it with other noises before adding resonant harmonics over the top to act as 'music'. I then generated some metallic noises and machine sounds, such as the one I layered under the Dalek voices.

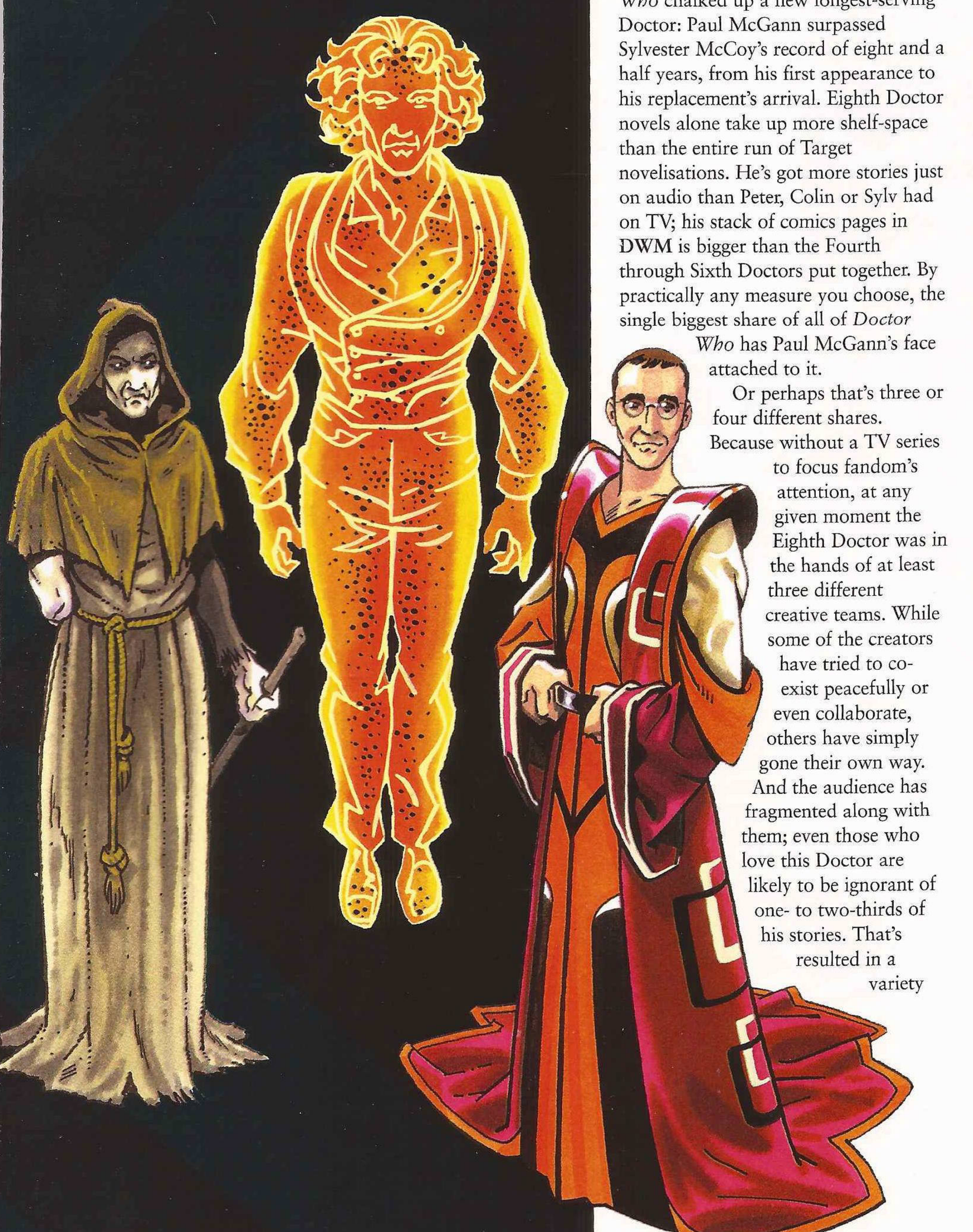
"The Dalek voice itself was pretty straightforward, because Bill had read it so brilliantly. I simply ran the voice through various plug-ins to distort and modulate it, then I cut it back in to the original, matched the levels and added a low hum ('like telegraph wires in the countryside at night!'). I didn't want to overdo the effects, because Bill's voice and the descriptive writing were often enough to carry it, but with things like the final battle I couldn't help but wade in all guns blazing!



"The whole thing took maybe eight days, and each night I would go home with another idea of how I could make it sound even more creepy and unnerving. This was definitely a wonderful experience, and payback time for a defenceless four-year-old watching a black and white telly over the back of an armchair!" ■

Doctor Who and the Daleks (MP3-CD) is released by BBC Audio on 7 March 2005, priced £19.99. MP3-CDs can be played on compatible portable and hi-fi systems, as well as on most PC or Mac home computers.





Come in Number Eight

Celtic Hero or Sly Trickster? Giant Smurf or Angry God? **Jonathan Blum** pieces together the many fragments of Paul McGann's Eighth Doctor as we bid him a fond farewell...

'The Eighth Doctors' illustration by **Martin Geraghty**

A FEW MONTHS AGO, *DOCTOR Who* chalked up a new longest-serving Doctor: Paul McGann surpassed Sylvester McCoy's record of eight and a half years, from his first appearance to his replacement's arrival. Eighth Doctor novels alone take up more shelf-space than the entire run of Target novelisations. He's got more stories just on audio than Peter, Colin or Sylv had on TV; his stack of comics pages in **DWM** is bigger than the Fourth through Sixth Doctors put together. By practically any measure you choose, the single biggest share of all of *Doctor Who* has Paul McGann's face attached to it.

Or perhaps that's three or four different shares. Because without a TV series to focus fandom's attention, at any given moment the Eighth Doctor was in the hands of at least three different creative teams. While some of the creators have tried to co-exist peacefully or even collaborate, others have simply gone their own way. And the audience has fragmented along with them; even those who love this Doctor are likely to be ignorant of one- to two-thirds of his stories. That's resulted in a variety of contradictory takes on him... or has it?

After all this time, how much do we really know about the 'dashing' Doctor? The books, audios and comics have all taken him well beyond what we saw in the TV Movie... Have they actually moved him in irreconcilable directions or are they largely on common ground? In the end, who is this character we've loved for all these years?

EARLY DAYS, DYING DAYS

MY FIRST REAL LOOK AT PAUL McGann was in *Withnail & I*, rented just before the TV Movie aired. My friends and I thought they'd got it the wrong way round; Richard E Grant's bombastic, operatically irresponsible Withnail seemed far more obviously Doctorish. McGann's character of Marwood seemed passive and bewildered by comparison – too much like an ordinary human being. Ironically, two weeks later, people would be complaining about the TV Movie humanising the Doctor. Perhaps it wasn't a bad match after all – though Grace's come-on to the Doctor was probably more welcome than Uncle Monty's.

A scant few months later, my wife-to-be Kate Orman and I were helping to define this new Doctor for BBC Books – alongside Lance Parkin (writing *The Dying Days* for Virgin Books), Gary Russell (the TV Movie novelisation and the *Radio Times Doctor Who* strip), and Alan Barnes (the **DWM** comic strip). Terrance Dicks had also been commissioned at almost the same time for *The Eight Doctors*... but his belief that the Doctor was fundamentally the same in any incarnation meant that he could leave the rest of us to it.

So we pored over the TV Movie, and any other McGann performances we could find, to get a grip on him. Myself, I fell in love with all the nuances ▶

Who's who? (left to right): The Eighth Doctor (*Father Time*); The Eighth Doctor (Big Finish audios); The Eighth Doctor (The TV Movie); The Eighth Doctor (**DWM** comic strip); The Eighth Doctor (*Zagreus*); Grandfather Paradox (*The Ancestor Cell*); The Eighth Doctor (*The Flood*); The Doctor (*The Infinity Doctors*).

I'M WORKING ON IT...

of this Doctor: he was a trickster, getting his way through sleight-of-hand and misdirection. He does it verbally too – flooding people with information rather than being secretive and mysterious, carrying on multi-threaded conversations. And tellingly, once he leaves Grace, he doesn't show the slightest bit of regret. But these touches were somewhat sidelined in favour of something the writers saw lacking in the film – as Lance Parkin said, this Doctor had to "show *steel*". Not just run rings around people, but go toe-to-toe with them as well. And so the Doctor's débuts in both prose and strip form each made a point of showing the Doctor confront baddies head-on in a way we hadn't seen in years.

Beyond that, our job wasn't helped by fandom's collective flinch away from the most obvious things established in the TV Movie. It seemed strangely appropriate that the Eighth Doctor's next appearance, in the **DWM** strip *Endgame*, was immediately followed on the next page by Matt Jones' *Fluid Links* column bemoaning how unrecognisable the half-human snogger in the TV Movie had been... there certainly wasn't any sign of that sort of thing in *Endgame* or *The Eight Doctors*. (*Endgame* did, however, embrace the *Withnail* gag head-on; the second-string villain was named Marwood.) Lance Parkin explored these things from an angle in *The Dying Days*, by having long-time Seventh Doctor companion Bernice Summerfield kiss the new Doctor, but even then he was carefully shifting the emphasis: the Eighth Doctor could be a lust object without being seen to lust after anyone himself.

A SHORT SHADOW

AND EVEN MORE THAN THE TV Movie, there was a flinch away from the last few years of *Doctor Who* as a whole. These days, with different Doctors running separate ongoing series with open-ended companions in book, audio, and strip form, it's almost hard to remember what it was like to have just one ongoing image of the Doctor to measure the new one against. But that's the shadow which Sylvester McCoy cast across *Doctor Who*, as the only regular Doctor in both book and strip form for nearly a decade. Even casual TV viewers had just been reminded of Sylvester's existence in the TV Movie. The writers had to differentiate the new boy from his predecessor clearly, in a way the regeneration-less new TV series won't have to.

SKREEEESH!
AAAAGHH!
SPEAK FOR YOURSELF, MY DEAR, FOOLISH FRIEND.

And so the first books emphasised points of contrast – from familiar guest characters being baffled by the new incarnation's openness, to *Beltempest* playing up this Doctor's lack of introspective angst (even in the face of mass destruction). Beyond that, the writers were split; even those who'd liked the *New Adventures* disagreed on how different his new self should be, to the point where Lawrence Miles had the Doctor unable to remember which way the different pieces on a chessboard should move.

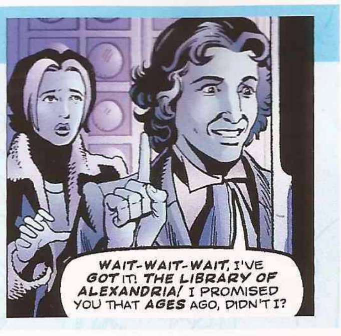
It's unsurprising that some people couldn't picture how all these variations on the Doctor added up to one person. The Seventh Doctor had a big advantage there; by the time his books started, he'd already been accepted as being Multi-Faceted™, so portrayals as wildly different as those in *Warhead* and *Nightshade* were just an extension of the differences between *Time and the Rani* and *The Curse of Fenric*. But the Eighth had only the TV Movie as a template – and any variation from that was usually equated with one previous Doctor or another. Still, just as earlier Doctors like Davison gradually escaped being seen as an identikit assembly of their predecessors, so the apparent contradictions of the Eighth Doctor began to feel like the complexity of a real person. Eventually there would be room for portrayals as distant from the TV Movie as it is possible to imagine...

LOWEST COMMON DOCTOR

THE FUNNY THING IS THAT, as the chart on pages 43 and 44 shows, the book, comic, and audio versions of the Eighth Doctor all started from a

YESYESYES!

ONE DETAIL WHICH REALLY TOOK OFF FROM THE EARLY days of the Eighth Doctor authors' mailing list – alongside the Doctor's Volkswagen Beetle and the roomful of butterflies in the TARDIS – was an observation of McGann's common verbal tics across a variety of roles. Various authors picked up on his tendency to repeat minor words in a state of excitement... the result was an overbearing number of 'Nonono! Waitwaitwaitwait's throughout two years of books, and even some in the inherently terse comics. All we can say is, sorry, sorry, sorry!


WAIT-WAIT-WAIT, I'VE GOT IT! THE LIBRARY OF ALEXANDRIA! I PROMISED YOU THAT AGES AGO, DIDN'T I?

common point and followed a broadly similar progression. We'd all constructed quite a straightforward hero: dashing, forthright, optimistic, nice. Verbally witty, but rarely silly. Spontaneous and heartfelt. A tremendous *joie de vivre*. It was usually a fairly simple portrayal in those early stories, but that was part of the Eighth Doctor's appeal; as Lance Parkin put it at the time, "After all these years of a small, complicated Doctor, it's refreshing to have a big, uncomplicated one for a change."

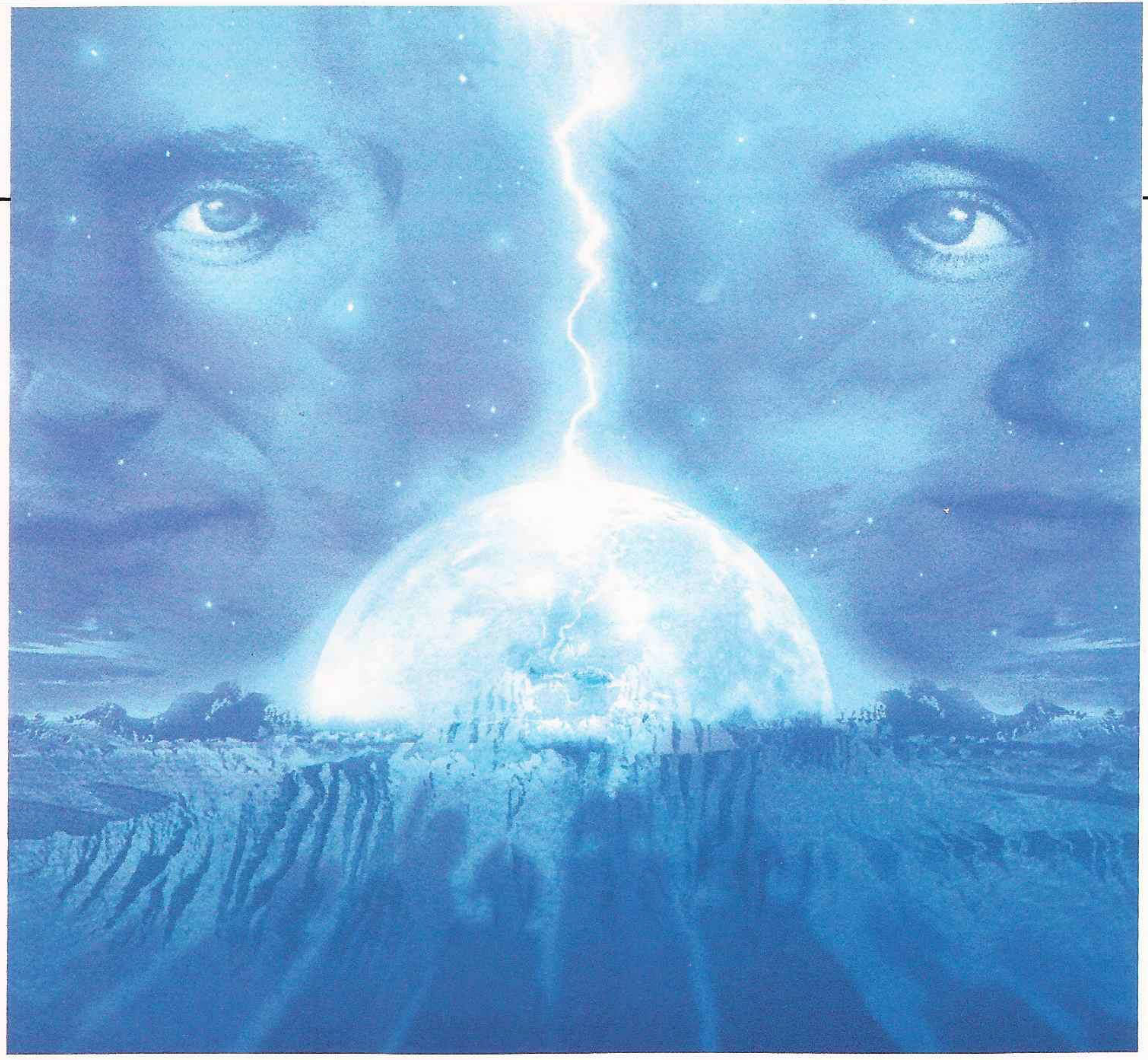
While this description sounds generic, the combination of traits doesn't actually match anyone we've seen before. He's a bit like Davison... but young-at-heart in a way which Davison's rather tetchy old-man-in-a-young-man's-body wasn't allowed to be. Kind of Pertwee-ish... but with a 'guy-with-two-hearts' informality in place of the Third Doctor's lordliness. And a Fourth Doctor type who, rather than maintaining a distance from mere humans, travels with genuine *friends*.

Limited space in the comics meant they largely stuck with this straight-ahead take for a year or two, but the books had room to embroider. Where the Seventh Doctor had been described as Time's Champion, dutifully keeping history intact at great cost, the Eighth Doctor had shifted allegiance to champion Life – any life he could find, even at the cost of established history. *The Dying Days* had him face a technological representation of Death itself, and offer it a jelly baby. Over in the BBC books, a room full of butterflies hidden inside the TARDIS signposted this shift in approach – after years of the Seventh Doctor musing on the butterfly effect and its role in history, this Doctor saw a butterfly as important simply because it was alive.

Gradually this element spread to all the different media: liberating self-aware robots in DWM's *The Autonomy Bug*, going back to save not just the bystanders but their horses in *The Bodysnatchers*, saving Charley Pollard's life in the audio *Storm Warning* and clinging to it come what may. His defence of life isn't always a rosy fluffy-bunny thing – he defends vampires' place in the food chain as well, and his impulsive actions in *Storm Warning* would have huge consequences for the universe. But all this can be traced back to the TV Movie as well: that central image of the Doctor as rebirth and rejuvenation, overcoming the Master's representation of death and decay.

It's not the only such ongoing link, either. The Doctor's magic tricks and pickpocketry in the TV Movie grew into his carefully-staged theatre trap for the undead in *Vampire Science,* and his audacious misdirection in the comics' *Wormwood.* His lack of regret or introspection reached the point where he could walk away from his own gravesite without blinking in *Alien Bodies*. Even the under-explained time-travel wackiness at the end of the TV Movie could be seen as the prototype for this Doctor's willingness to indulge in time paradoxes and what-not, throughout both the books and audios.

And the Christ-imagery in the TV Movie – which, even if director Geoffrey Sax didn't intend it, writer Matthew Jacobs certainly did – led to images drawn from a variety of mythologies over the years. It tied in with the contrast with the Seventh Doctor: this Doctor was immanent rather than transcendent, walking through the world rather than looking down on cosmic machinations from on high. Now we got the Doctor as Orpheus or Inanna, descending into the underworld – most notably in a harrowing near-death sequence in Lloyd Rose's novel *Camera Obscura*. Paul Cornell painted the Doctor as a Celtic hero, taking glorious risks and trusting in his spirit and his goddess (time, fate, whatever) to see him through. We got a scattering of nods to the pagan Horned God: the Doctor as the one who changes all that he touches. Even the comics ▶



◀ gave him a crucifixion-like self-sacrifice at the climax of *The Final Chapter* and lead up to a Bodhisattva moment in *The Flood*, where he steps away from a transcendent experience to save his companion in the ordinary world. Even Jac Rayner's book *Wolfsbane* showed the Doctor as a Grail knight... though one the Holy Grail itself judged unworthy.

But even with all these needlessly messianic bits, it was still tricky to get people to take this Doctor seriously. With the Doctor's snarkier side downplayed, it was all too easy to write him as the oft-cited 'Giant Smurf'. And around that time, both the books and the comics tended towards old monsters and Gallifrey stuff, and gave the limelight to vast cosmic plots and companion-centered storylines. The temptation was to attract the audience with Events which supposedly shook the status quo – whether the attempted rewriting of the Doctor's past in the book *Interference*, or the fake regeneration of the Doctor in the comics' *The Final Chapter* and *Wormwood*. (It's telling that the "Ninth Doctor" in *Wormwood* gets more space for character moments in his first eight pages than the Eighth Doctor did in most of his first year in the strip.) Even with the best books, like the dazzling *Alien Bodies*, neat situations often overshadowed the details of the Doctor's own personality.

HELLO LITTLE BROTHER

THIS IS THE CHARACTER PAUL McGann found waiting for him when he returned to *Doctor Who* with the Big Finish audios, nearly five years later. All three media had emphasised his larger-than-life nature, and the audios were the most consciously *Boy's Own* of them all – rhapsodising about the joys of adventuring in *Storm Warning*, taking the hectic end of an escapade in stride at the start of *The Stones of Venice*, being almost self-consciously fabulous in *Seasons of Fear*. With his companion Charley, he could be straight-out sincere about his feelings – as when he persuades her to choose life in *The Chimes of Midnight*. (And yet he still avoided facing the consequences of saving her.)

In retrospect, it's not a surprise that Paul McGann said recently he saw his audio Doctor as the "camper younger brother" of the one he'd played on TV in 1996. Look at his turning-point speech to Grace in the TV Movie: "I can't make your dream come true forever, but I can make it come true today." Other actors would have emphasised the otherworldly call to adventure in those lines; McGann stresses his own limitation (the 'can't') and urges her rather than invites her. He's playing the part there not as a magical alien, but as a desperately persuasive person. In fact, most of his defining character moments in the film – his conversations with Grace at her house, Puccini and shoes and meteor storms and turning back death – come from before he gets his Time Lord backstory info-dumped on him at all. (Even that info-dump is played for recognisably human emotional content rather than a sense of wonder – his desperation, Grace's realisation that he's a fruitcake.) His Doctor can take a magical, cosmic role in the story, but within that McGann plays him as basically an ordinary guy – who just happens to have two hearts.

Now look at the "Feel that pounding in your heart?" speech in *Storm Warning*, about how exciting it all is – you can't do those lines at life-size, there's nothing there to play but the call to adventure. It's the polar opposite of McGann's usual roles. Left to his own devices, he doesn't do magic. He isn't cast as the favourite uncle, who sits you on his knee and tells you a fantastic story. Even if he plays a hero, it's someone grounded and self-contained like Lt Bush in *Hornblower*. (As such he was well-suited for producer Philip Segal's conception of the Doctor, as more an explorer than a superhero.)

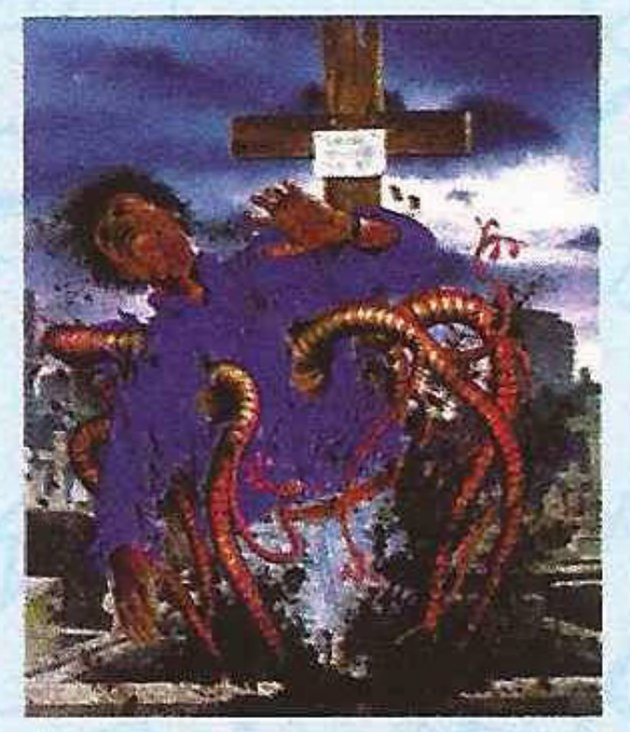
THE HARD QUESTIONS

SO A YEAR OR TWO INTO EACH series, their writers worked on giving the Doctor more serious dramatic edges. When Scott Gray took over writing the comics, his more character-centered style prompted a long storyline culminating in *The Glorious Dead* which highlighted questions of the Doctor's responsibility, his meddling and magpie greed for knowledge. The novel *Revolution Man* faced the Doctor with a challenge to his ethics – shoot the villain himself or let the world end – and didn't cop out of the aftermath. The second season of audios ramped up the consequences of his impulsive saving of Charley's life, till the universe itself was at stake. And *Interference* dropped the Doctor into a particularly brutal take on the real world, and made him confront the political aspects of his decisions on when to get involved. He was explicitly facing the challenging bits of being Doctorish more than ever.

But the downside of this was that the Doctor often didn't win decisively against these challenges. He contradicts his accusers' claims about him in *The Glorious Dead* and *Interference*, but doesn't out-argue them; he's still sidelined from the heroic role in both cases. When he re-emerges as a hero in the novel *Shadows of Avalon*, it feels more like discarding these issues than overcoming them. His triumph in *The Glorious Dead* comes not from his cosmic battle – which he loses, when confronted with his character flaws – but because it happens not to be the real battle, and the companions he's inspired win the real one. Characteristically, it's painted as a triumph for him to embrace his own irrelevance, to walk through the universe rather than shape it... but it's not as satisfying as seeing the Doctor be that wonderful, magical figure who wins, even in the face of harsh reality.

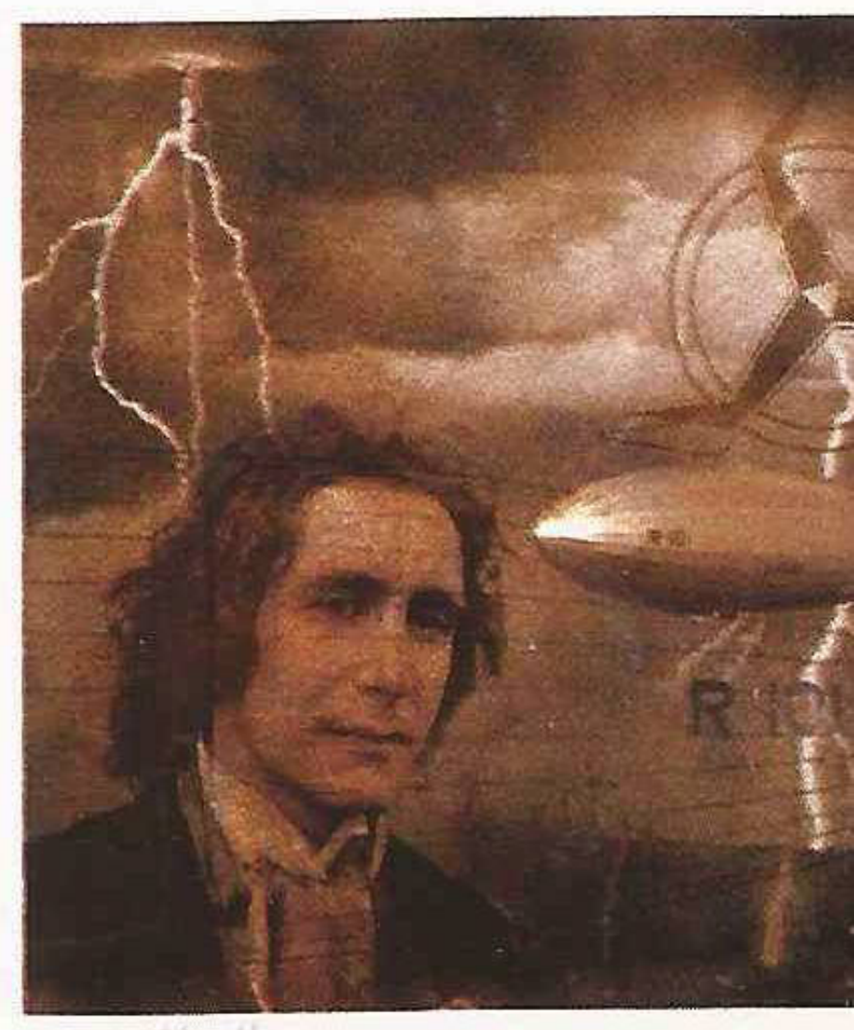
And simply put, the Eighth Doctor could seem clueless – after learning about a future Time Lord war in the books, the increasing consequences of the Charley paradox in the audios, or that Rassilon was conspiring with ▶

WHO WAS THAT MAN?



FUNNILY ENOUGH, THE FIRST PERSON TO PUT THE Eighth Doctor in print was the man who would create the Ninth, Russell T Davies. McGann puts in a tiny unidentified cameo at the end of Davies' Seventh Doctor *New Adventure Damaged Goods*, as a witness to the earliest incidents which would later lead to the main plot of the book... an early example of this Doctor tangling his own timeline.

Still at Virgin Books, over in the Black Lace erotica line (also edited by the *New Adventures*' Rebecca Levene), in late 1997 one Portia Da Costa (aka Wendy Wootton) wrote *The Stranger*, in which a woman named Claudia Marwood takes up with a mysterious amnesiac who thinks he may have once been a doctor... *Withnail* and *Madame Butterfly* references abound, leading up to the Doctor (re-)adopting the name Paul Bowman. More than three years later, Lance Parkin slotted a mention of Claudia into *Father Time*. Somehow that adventure puts Grace's smooches in the TV Movie into perspective!



WHAT?WHICH?WHO?

While the comics, books and audios have kept their Eighth Doctor sagas largely separate, they've told surprisingly similar stories overall. Here's a quick overview for the perplexed...

The Story	The Comic Strip	The Novels	The Audios
The Eighth Doctor makes his début in swashbuckling style...	saving a sleepy English village from the Celestial Toymaker! (*Endgame*)	saving London from the Ice Warriors! (*The Dying Days*)	saving a ship from a time-loop in five minutes flat! (*Storm Warning*)
He quickly meets a feisty young lady...	Izzy Sinclair, SF-geek audience surrogate	Samantha Jones, Lisa-Simpson-wannabe tree-hugger	Charley Pollard, principal-boy Edwardian adventuress
...and has exciting adventures with lots of old friends and monsters...	Daleks, the Toymaker, Shayde, Max Edison, the Time Lords...	Daleks, Zygons, Wirrn, vampires, Krotons, Jo Grant...	Daleks, Cybermen, Nimon, Romana, the Brigadier...
...while facing a super-cool threat to the universe – which the Doctor is largely oblivious to	The pseudo-corporate Threshold, led by a renegade Gallifreyan superweapon	Faction Paradox, a time-travelling voodoo cult, led by a renegade Gallifreyan icon	The anti-time creatures of *Neverland*, led by executed Gallifreyans
Meanwhile, his young companion sorts out her sexual development:	Izzy works her way out of the closet from *The Fallen* to *Oblivion*	Sam has a steaming crush on the Doctor (*Longest Day*), but gets ahold of herself after *Seeing I*	Charley declares her love for him (*Neverland*), but gets ahold of herself after *Scherzo*
But his interference in the lives of his friends comes back to haunt him...	*The Fallen*: after the TV Movie, he's pulled Grace's destiny off-track	*Unnatural History*: after the TV Movie, he's pulled Sam's destiny off-track	*The Chimes of Midnight*: after *Storm Warning*, he's pulled Charley's destiny off-track
and he's forced to face the consequences of his actions:	*The Glorious Dead*: saving a samurai's life leads to a universe-threatening rewriting of history.	*Unnatural History* and *Interference*: rewriting his and Sam's histories leads to a massive time paradox.	*Storm Warning* to *Neverland*: saving Charley's life leads to a universe-threatening time paradox.
But his TARDIS knows more about what's going on than he does!	It's infected with the remains of the Master after the TV Movie	It's infected with a paradox virus from the Faction after *Interference*	It's infected with anti-time after *Neverland*

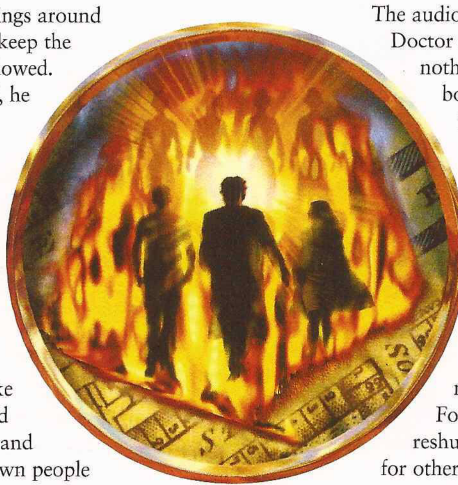
(continued overleaf)

WHAT?WHICH?WHO?

The Story	The Comic Strip	The Novels	The Audios
We discover the ancient Time Lords were up to no good...	creating a prototype superweapon which wants to destroy the universe (*Wormwood*)	punching a hole in reality, letting in nasty vampire things which want to overrun the universe (*Interference*)	punching a hole in reality, letting in the Divergents which want to overrun the universe (*Zagreus*)
...and the modern ones are after him...	to settle old grudges (*The Final Chapter*)	because he's protecting the sentient-TARDIS prototype Compassion (*Shadows of Avalon*)	because he's protecting the paradoxical Charley (*Neverland*)
So the Doctor must face a dark reflection of himself, representing his own willingness to meddle...	The previously-disembodied Master in *The Glorious Dead*	The previously-disembodied Grandfather Paradox in *The Ancestor Cell*	The previously-disembodied Zagreus in *Neverland* and *Zagreus*
Who loses because...	He and the Doctor were actually irrelevant	The Doctor is better at arm-wrestling	All Zagreus actually does is shout his name a lot
But tragedy strikes!	Izzy gets bodyswapped with an alien fish-girl!	The Faction warps Gallifrey beyond repair, and the Doctor has to destroy it to save the universe	Anti-time contaminates the Doctor, and he has to exile himself from reality to save the universe
And the Doctor is robbed of:	His kidnapped companion (*Uroboros* to *Oblivion*)	His TARDIS and his memory, stranded on Earth for 100 years (*The Burning* to *Escape Velocity*)	His TARDIS and his Time Lord senses, stranded in another universe (*Scherzo* to *The Next Life*)
The Doctor displays a far less bouncy edge...	being grim and determined when hunting for the kidnapped Izzy	Not talking to his companion Fitz about the fate of Gallifrey	Not talking to Charley about her love for him
But this time he takes the bull by the horns –	singlehandedly saving Izzy's sanity (*Beautiful Freak* to *Children of the Revolution*)	singlehandedly saving the multiverse from collapsing (*Timeless* to *Sometime Never*)	singlehandedly saving the Crucible World from repeated destruction (*Creed of the Kromon* to *The Last*)
reclaims the bits of his life he's lost –	recovering Izzy's stolen body from recurring bad-girl Destrii (*Uroboros* to *Oblivion*)	recovering his stolen second heart from recurring nemesis Sabbath (*Camera Obscura*)	recovering his stolen TARDIS from recurring pest the Kro'ka (*Caerdroia*)
– and demonstrates his heroism all over again by putting things right:	restoring Izzy's body and offering Destrii a chance of redemption	restoring the multiverse	returning to our universe.
So in the end he's back where he began:	saving the Earth from the Cybermen! (*The Flood*)	saving the Earth from... well, you'll find out in June! (*The Gallifrey Chronicles*)	saving everything from Davros! (*The Next Life*)

the secretive Threshold in the comics, he deliberately put off getting to grips with them. His blitheness could look like irresponsible ignorance. With consciously cool-and-clever new recurring villains running rings around him, it was even harder to keep the Doctor from being overshadowed. Like Marwood in *Withnail*, he still wasn't the dominant figure in his own story.

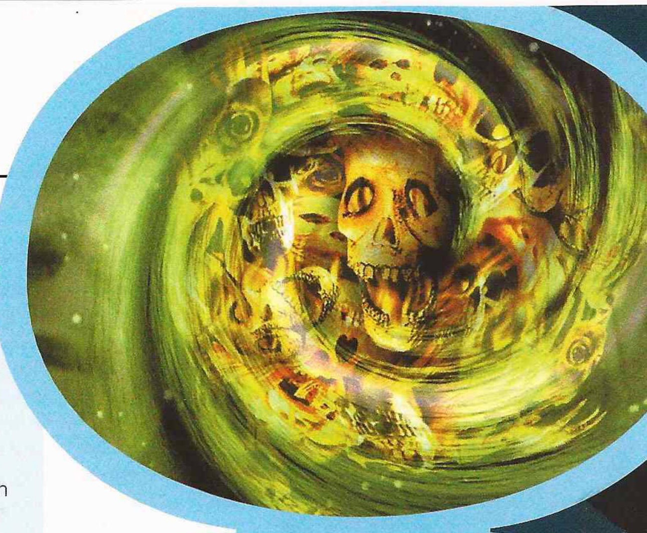
The books were the first to crack this problem: in *The Ancestor Cell*, the Doctor had to destroy an irrevocably corrupted Gallifrey. (As a challenge to his heroism, that went straight to the root of this incarnation: take this man who's been defined by his championing of life, and force him to wipe out his own people – albeit already doomed – to save all life in the universe. And even this serves as a contrast with his seventh self – then he could destroy Skaro from a distance, now he has to pull the final lever himself.) He then spent a century, and more than half a dozen books, stranded on Earth without his memory – gradually re-learning what it means to be heroic and Doctorish. His ongoing development took centre stage. He stumbles off his path, and finds it again.

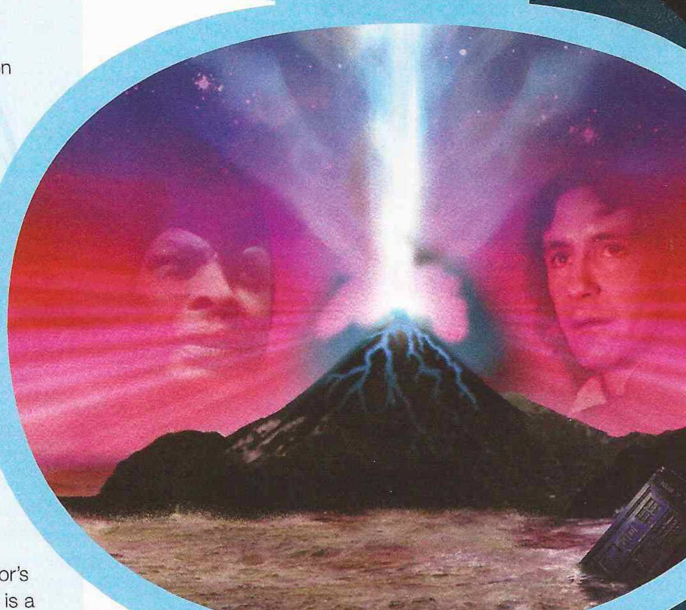


The audios similarly banished the Doctor to a universe where nothing familiar existed but his bond with Charley, starting in *Scherzo*. Both the books and the audios showed the Doctor robbed for a time of his TARDIS, and his second heart or Time Lord senses (his most 'alien' features)... then demonstrating his character even in their absence, and eventually managing to reclaim them. For some people these sorts of reshufflings are a bridge too far; for others the fact that he still acts like the Doctor is further proof of the series' flexible nature.

In these later stages, all three lines largely ditched old foes and TV references; inter-story links were more direct, with less offstage action and a more determined Doctor. He re-emerges as a somewhat tougher figure: still prone to McGannish flights of unbounded enthusiasm, but also to similarly intense anger, scathing mockery and other violent passions. In books like *Tigers*, *Hope*, and *The Adventuress of Henrietta Street*, he seemed to be seeking out roles he hadn't filled before – testing the limits of both his TARDIS and his own nature. His reaction to a horror can be tightly controlled, but explode out later at an unexpected moment. We get the sense of the Doctor as a man for whom avoiding violence isn't as easy as it's always been... which makes the fact

SK-KREESH!!
TAKEN A WRONG TURN? ALLOW ME TO SHOW YOU THE QUICK WAY OUT...





DOCTORS AND NURSES

SADLY, THIS DOCTOR HAS RARELY been paired up with a proper Mrs Peel figure – depriving us of the fast, knowing repartee he shared with Grace in the TV Movie. The companions across all the lines have tended to fall into the same broad types, and the ones in the role of the Mature Woman (Grace/Benny/Fey/Romana/Iris), who in any other series would be potential ongoing romantic partners, have only made short-term appearances.

That leaves the Young Girl (Izzy/Sam/Charley), an adventurous innocent being exposed to the universe; the Bad Girl (Compassion/Trix/Destrii) with her own agenda and an optional heart of gold; and the Guy (Fitz/Kroton/C'rizz), in a variation on the Harry Sullivan role of moral support, vague haplessness and/or second-string muscle.

These are tremendous generalisations – aside from these story functions, C'rizz has more in common with the similarly environment-influenced Compassion than Kroton – but they do point out a surprising amount of common ground.

Only the books' Anji Kapoor really blurs the types; she's an independent professional woman who astonishingly doesn't seem interested in pouncing on the Doctor.

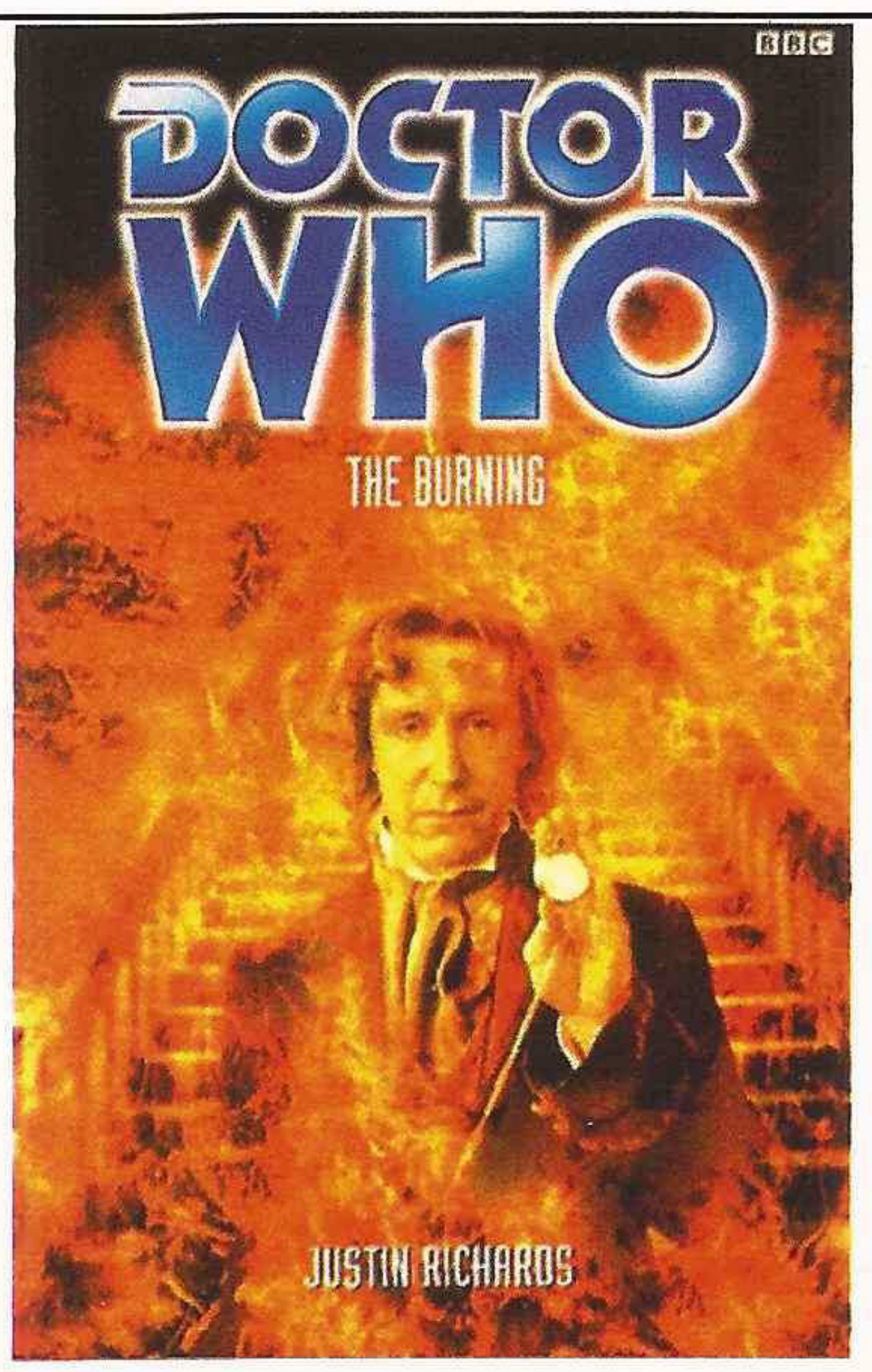
Unlike the TV Movie, where he's the one who grabs Grace and kisses her, in all the later media he's either the grab-ee, or gloriously unaware. He gets plenty of opportunities – Benny, Charley, Sam, Destrii, Alan Turing pining for him in *The Turing Test*, implied otherworldly ravishings in *Autumn Mist* and *City of the Dead*, even more coyly implied ongoing relationships in *Father Time* and *The Year of Intelligent Tigers*, even an offer to repopulate an entire universe with Perfection in *The Next Life* – but he never seems to seek them out. His cluefulness varies; he carefully negotiates the boundaries of his dinner with the teenage Nina Harrow, the Young Girl figure in the novella *Rip Tide*, but in *Casualties of War* he completely misses Mary Minett's interest in him. When he and Charley declare that they love each other, it's the most chaste love imaginable – they only even kiss to stop the monster from using their mouths. And even the Doctor's daughter Miranda in *Father Time* is a sign of how times have changed in *Doctor Who*; where Susan was painted as a straight-up granddaughter and only later hinted to be adopted, Lance Parkin establishes Miranda as adopted and can only hint that she could really be his biological daughter. One one hand all this can look squeamish, but it's actually a pointer to something unique and valuable about the sort of masculinity the Doctor represents: he's full of all sorts of love and assorted passions, but without lust.

that he generally triumphs over this all the sweeter. It's brought home in the climax of the novella *Fallen Gods*, in which he struggles to stop himself from torturing his torturer: this is a man who fights to be a man of peace.

"WHO... AM... I?"

THESE EVENTS GIVE US A NEW angle on the fundamental Eighth Doctor concepts. He still champions life as a whole, but less cosily now (not automatically siding with the humans in *The Year of Intelligent Tigers*; being willing again to sacrifice some to save life in general when the entire multiverse begins to collapse after *Time Zero*.) While still charming and friendly with his companions, he's more likely to keep an emotional distance; he and long-time BBC Books' companion Fitz have a cheery blokey relationship which is mostly defined by what each isn't telling the other. He's far less likely to miss important details. And most notably, this is now an Eighth Doctor who can come to grips with the big-scale stories without being dwarfed by them. In the books, without the Time Lords around, he's literally the only one holding the universe together. He goes toe-to-toe repeatedly with Sabbath in the way he generally didn't with the Faction, Zagreus or the Threshold throughout their storylines. Marwood's ghost has finally been banished.

In the books, thanks to Gallifrey, we have a Doctor who's known sin in a spectacular way... but who, in the vein of the TV show, generally doesn't talk about his reactions. His doubt of his own good nature is kept to glimpses (a spectacular explosion of grief in *The Turing Test*, gnawing doubt throughout *City of the Dead*). The TV series' tendency to bypass introspection in favour of action and heroism is now highlighted as a character trait of the Eighth Doctor... in a way which points out how disquieting it can be. His general refusal to look back – a continuing thread ever since the TV Movie – is now shown as the only thing that keeps him able to act in a heroic manner, because to face what he's done would break him. Is he brave for soldiering on, or is his whole life one big act of misdirection? The questions culminate in forthcoming novel *The Gallifrey Chronicles*, ▶



◀ where he finally is forced to confront what he's done.

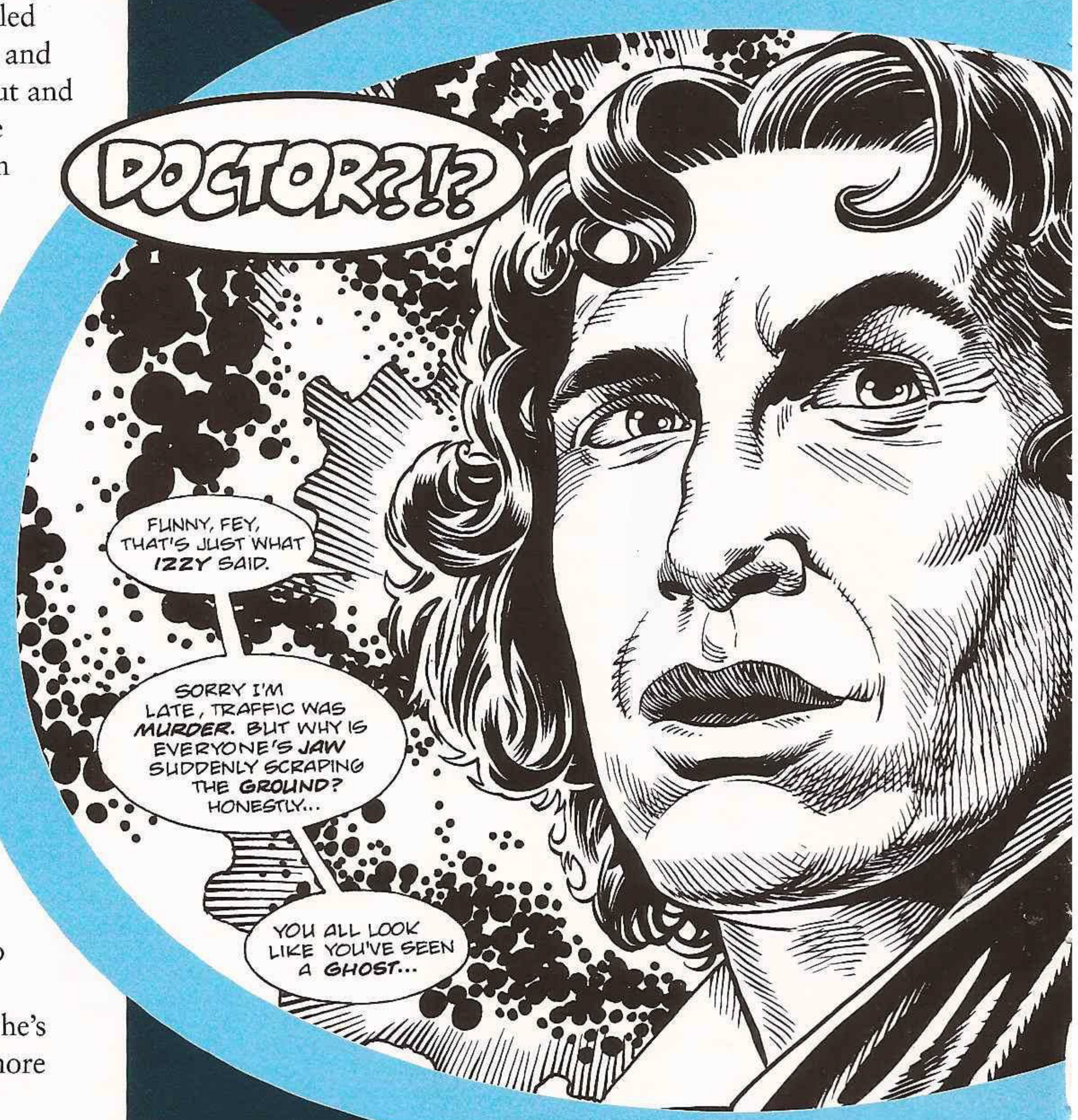
And in some ways, the audios have gone even further. *Scherzo* shows us possibly the most off-the-rails Eighth Doctor of them all: capable of tiny-but-enormous personal cruelties to Charley, full of bitterness because she chose to doom herself to the new universe with him rather than let herself be saved. This is a Doctor who offers not the slightest cosy reassurance, who deliberately toys with her expectations in order to knock them down (in contrast with the books' Doctor in *The Turing Test*, who offers reassurances for his own purposes even if he doesn't actually know they're true). His behaviour can't be blamed on amnesia or outside enemies, or even cold 'alienness'; it comes straight from the depth of his emotions, turned corrosive and isolating. The story suggests that even on his own, the Doctor spends much of his life running away from the inevitable pains of being alive.

Paul McGann himself has taken to the Doctor's rougher edges like a fish to murky water. Hearing his performance when a script really engages him – *Scherzo*, his half-crazed opening monologue in *Minuet In Hell*, the loopy bickering between his smurfy and snarky personas throughout *Caerdroia*, the nightmarish character of the Editor in *The Natural History of Fear* – you realise where his strengths lie. He's at his best when he's playing the Doctor as a person driven by relatable emotion... or, as we see from the Editor, just playing something very creepy indeed. That's McGann's perception of the Doctor's alien side, as "a bit of the vampire": not something comforting and wonderful, but something that puts him in the same realm as the monsters.

AND IN THE END

WHILE THE AUDIOS HAD TO wrap up a lot of outstanding plotlines in their finalé *The Next Life*, the books and comics happened to have settled most of their threads beforehand, and were able to focus on moral fallout and thematic resolution. And so at the endgame, the Doctor is once again fending off monsters, and being heroic and self-sacrificing as always. (For a man who's so full of life, he does seem willing to part with it at the slightest provocation. Perhaps it's because he so rarely thinks death will be forever. I always thought his last words should be 'Hang on, back in a mo'.) All three finalés emphasise his unique role as a hero... and something else as well. The books' final challenge for him is his feelings of responsibility over Gallifrey; the audios come down to his feelings for his companions (and vice versa); the comics pit him against a race which wants to purge feeling altogether. All three reflect that, at the end of the day, he's the passionate Doctor – defined more than any other by his two hearts.

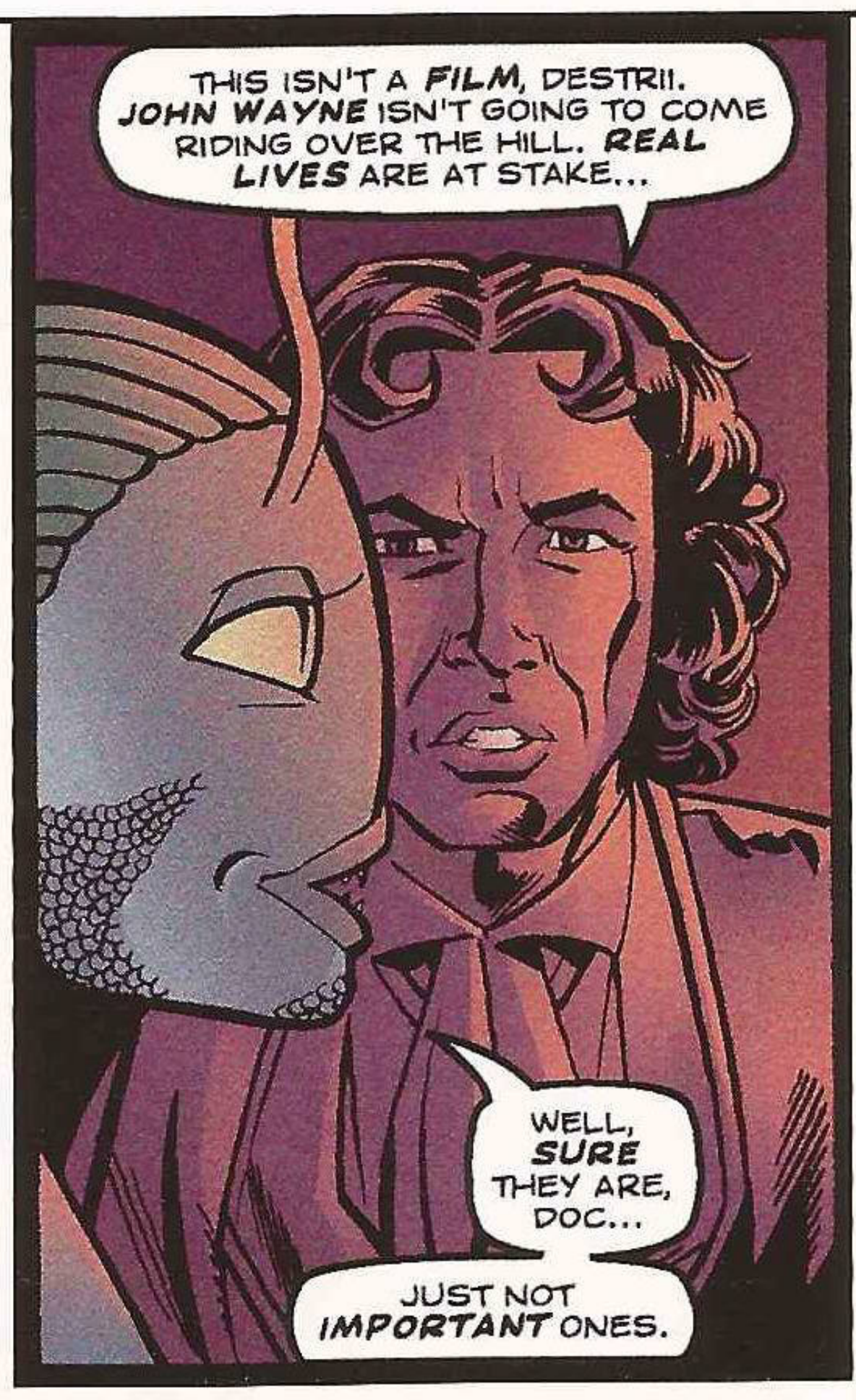
And since they're all telling similar stories, it's surprisingly easy for determined fans to piece them together into one unified era, no matter how much their producers thought they were going their own way. (For example, in terms of tone, the audios could slot in while the Doctor is travelling on his own at the start of *Shadows of Avalon*; the re-assertion of his heroism in *Shadows* works not only as a response to *Interference*, but a shaking-off of his post-*Zagreus* emotional weight.) After the loss of Gallifrey, the book adventures have to continue uninterrupted for some time, but the post-Izzy DWM comic strips make no mention of the planet or the Doctor's past in any detail, and could easily work as a solo Doctor following on from the novels. If *Doctor Who* is big enough for three different takes on Atlantis, there's room for all these stories in one greater whole.


DOCTOR?!?
FUNNY, FEY, THAT'S JUST WHAT IZZY SAID.
SORRY I'M LATE, TRAFFIC WAS MURDER. BUT WHY IS EVERYONE'S JAW SUDDENLY SCRAPING THE GROUND? HONESTLY...
YOU ALL LOOK LIKE YOU'VE SEEN A GHOST...

THE KEYSTONE

ALL THIS SUMMARISING has still barely scratched the surface of the character's enormous range, the spread of emotions which make him so well-loved. The way this fluffy-seeming creature can suddenly sink his teeth in hard. His panache in *Seasons of Fear*, his cool turning of the tables in *Caerdroia*. His willingness to help an old enemy in *Bad Blood*, and to make the ultimate sacrifice in *The Flood*. The literary richness of the caught-on-Earth arc. His howling breakdown when he realises how far he's fallen in *The Turing Test*, his determined devotion to his adopted daughter Miranda in *Father Time*. His Bugs Bunny-like disruption of the relentlessly dignified Sabbath. And that first moment in *Vampire Science* where he stands up to a vampire, and bluffs her right into his trap – full of steel and style and a barely-contained sense of glee – when I knew this guy in my head had a life of his own.

When I finally got to meet Paul McGann at last year's Gallifrey convention in Los Angeles, I could barely begin to thank him for inspiring so much of my work. We had a brief but wonderful chat... and I later realised that, startlingly, the Doctor just wasn't in the room. With Tom or Colin Baker, or Sylvester McCoy, in their presence you can see how much of their own passions and interests informed their Doctors... but the moment drove home that the Eighth Doctor is far bigger than McGann's contribution. Not only has he never read the six million words of prose featuring his Doctor, he's still spent substantially more time making that first movie than all 80 of his audio episodes put together. But even so, McGann gave us the keystone – the kind of genuinely radical take on the Doctor which you can only get from someone free of fandom's assumptions. He's the one who put in the non-lordly, non-Great-British-Eccentric touches of unexpected small emotions. Paul made the Doctor half-human in a way no one could have predicted.


THIS ISN'T A FILM, DESTRII. JOHN WAYNE ISN'T GOING TO COME RIDING OVER THE HILL. REAL LIVES ARE AT STAKE...
WELL, SURE THEY ARE, DOC...
JUST NOT IMPORTANT ONES.

In some ways, perhaps we still have yet to see his definitive take on the character. Given a Tom-Bakerish degree of commitment and control over scripts, and ample rehearsal time, he could have taken future stories in a completely different direction. He's said in interviews that he wished he could have played the Doctor in the movie with a near-skinhead look, and that he disliked the attempts to 'cutesy it up'. Imagine how Christopher Eccleston's leather-jacket-and-housing-estates approach would have suited McGann.

And we may still get to hear that performance. The assorted Eighth Doctor series have given his story various forms of thematic closure – but they're not really going to bring it to an end. Just as with the Seventh Doctor in 1997, we'll still be getting new stories almost immediately, continuing to flesh him out. We're a long way from the original TV series, when once a Doctor was gone they were *gone*. The Eighth Doctor will be an ongoing part of *Doctor Who* – in fact, the biggest part of *Doctor Who* – for a long time to come.

Not bad for the one some people refused to count! ■

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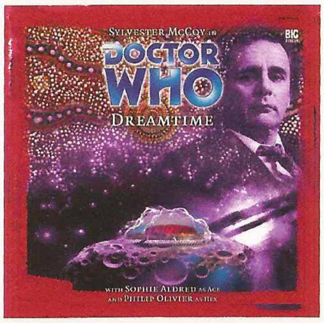
CD



AUDIO DRAMA Big Finish
RELEASED March 2005
FEATURING The Seventh Doctor, Ace and Hex
ENEMIES The Galyari
SETTINGS A deserted city, the Australian outback, outer space
STARRING Sylvester McCoy, Sophie Aldred, Philip Olivier, Tamzin Griffin, Jef Higgins, Brigid Lohrey, Josephine Mackerras, Andrew Peisley, Steffan Rhodri, John Scholes
DIRECTOR Gary Russell

A city travels the stars, inhabited by stone ghosts. At its heart, an ancient remembrance of Earth. Mythical creatures stalk the streets and alien visitors have come in search of trade.

For Hex's first trip in the TARDIS, it's about the strangest place he could have imagined. Adjustment to his new life could prove tough.

The Doctor is the first to go missing. The Doctor has crossed into the Dreamtime...

Dreamtime

Written by SIMON A FORWARD | Preview by IAN FARRINGTON

***NEIGHBOURS*, PAUL HOGAN,** AC/DC, Castlemaine XXXX, Sir Donald Bradman, Lindy Chamberlain ... when asked about Australian culture, most people will think of the time since 1770, when James Cook founded a British colony in what has become New South Wales.

However, mankind first inhabited the continental landmass around 50,000 years ago. It was this side of antipodean life that attracted writer Simon A Forward (the 'A' stands for Anthony) when he began work on *Dreamtime*, Big Finish's latest *Doctor Who* audio drama.

"Audio offered the perfect medium," says Forward. "So much of the spiritual elements and the culture can be conjured so vividly in the sounds. You hear a didgeridoo, for example, you see the Australian landscape.

"I knew that if I was going to tell a *Doctor Who* story featuring an encounter with Aboriginal mythology, I wanted it to be in a setting that was quite different – and it wasn't just a case of the Doctor up against the gods. The nature of Aboriginal mythology, a living mythology that evolves with the people and the land, was the seed for the story."

"It's a subject that interests me," says producer/director Gary Russell, "and as I don't think I did it justice in *Invasion of the Cat-People* [his 1995 *Doctor Who* novel], I thought it would be a good subject for audio. Simon came up with such a nice twist about the use of Uluru that I couldn't say no."

Forward is becoming a prolific *Doctor Who* author: as well as a snatch of short stories, two novels for BBC Books and a novella for Telos Publishing, he also has to his name *The Sandman*, October 2002's Big Finish audio play. The latter introduced the Galyari, who make a return appearance in *Dreamtime*.

"If the Doctor's not around, Ace slips into his role because she's been taught well."

"They're eight-foot tall avian/reptilian aliens with chameleon eyes," says Forward, "highly advanced, with a very ordered society and deep-rooted beliefs. They're a migratory species, travelling the universe in the Clutch, a constantly shifting fleet of spaceships, like a flock of birds."

"It was important that a bunch of aliens was in the story," says Russell. "Why not the Galyari? I like them because Simon created something genuinely new and different about their background in *The Sandman*. This was a chance to develop them."

"It was also a chance to have them away from the Clutch for a change," adds Forward.

Dreamtime features Sylvester McCoy's Seventh Doctor and Sophie Aldred's Ace, from the last seasons of the original television series, alongside new companion Hex, played by former *Brookside* actor Philip Olivier. *Dreamtime* is his sophomore story.

"I had a character profile," says Forward, "but no performance or voice to build on. Luckily, Gary supplied me with a sample script and, later, a recording of Hex's début story *The Harvest*. Once I had the voice in my head, I felt the character came alive for me after that."

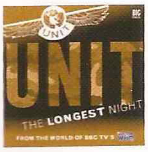
"Philip's a gem," says Russell, "Sophie and Sylv seem to have adopted him, the three of them play off each other both in front of and away from the microphone."

Russell continues: "Hex has been shaped around knowing it was going to be Phil. I think Erimem, the Fifth Doctor's companion, is the only character who was completely on the page prior to casting; the others have all been influenced by us knowing what the actors were like and capable of doing."

How do the range's Seventh Doctor audio plays compare to their television antecedents?

"I think they're closer than the books have occasionally been," says Russell, "as we use the actors. That said, both Sylvester and Sophie have more age, more gravitas in their voices, and so we play on that. Ace isn't the teenager from *Survival* any more. She's in her late 20s, and much more ready to take charge. If the Doctor's not around, Ace slips into his role because she's been taught well. Hex has taken on the "oh my God, I'm out of my depth" role that Ace had on TV. The two of them get on very well together."

Just like good neighbours, it seems, good companions become good friends. ■

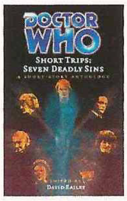


UNIT:

THE LONGEST NIGHT

CD | BIG FINISH | £10.99 | MARCH

Siri O'Neal stars in the third play in this series based on the secretive military organisation from the Pertwee years.

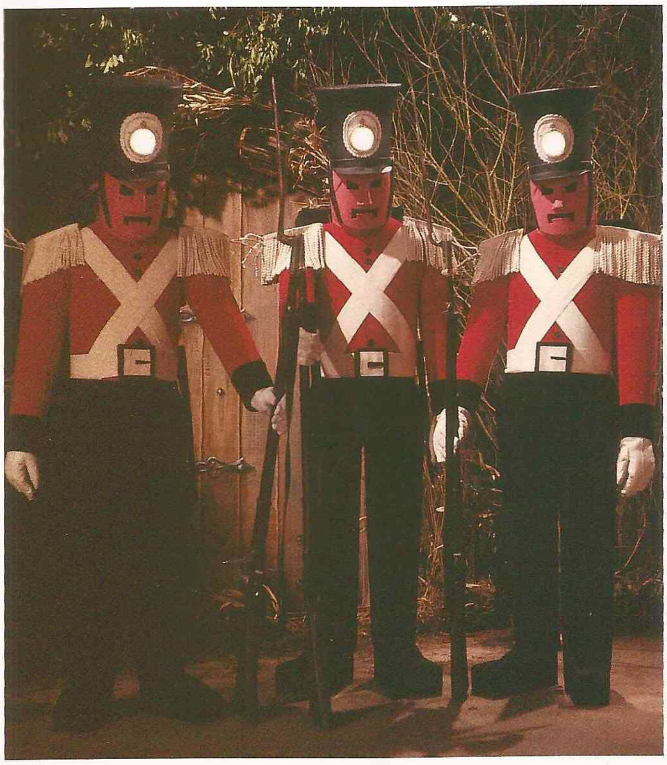


DOCTOR WHO: SHORT TRIPS

SEVEN DEADLY SINS

SHORT STORY COLLECTION | BIG FINISH | £14.99 | MARCH

Edited by David Bailey, this collection features the stories *Envy*, *Gluttony*, *Wrath*, *Pride*, *Sloth*, *Lust* and *Avarice*.



The Mind Robber

Written by PETER LING | Preview by DAVID DARLINGTON

ONLY SIX PATRICK TROUGHTON stories exist complete in the BBC archive, and two of those are out on DVD already, so perhaps it wasn't difficult to guess what the next Second Doctor release would be. "As you say," admits DVD content producer Steve Roberts, "there's not a lot of choice! Of the remaining stories, *The Mind Robber* stands out. It's clever and funny." *The Mind Robber* looks set to hit high street shelves around the time that the new series premières. Has this had any impact on the selection of stories for DVD release? "When we were setting the release schedule for 2005, I'm not sure we even knew that there was definitely going to be a new series, never mind when it might air!" Roberts insists. "We have to work so far in advance that such issues simply aren't a consideration."

"When *The Mind Robber* was mooted for release," enthuses featurette producer-director Richard Molesworth, "it was a story I really wanted to do a documentary for. I love the Troughton era to bits." Molesworth is involved in both of the featurettes on this disc: "*Highlander* came about because of serendipity, really," Molesworth reveals. "[Former *Doctor Who* producer and script editor] Derrick Sherwin now lives in Thailand, but happened to be in the UK while we were putting together the extras for *Lost in Time*. He was only in the country for a few weeks, and so the BBC quickly made arrangements for me to interview Derrick for this project while he was still here. I then put together a day's filming at BBC TV Centre, with Wendy Padbury, Peter Ling, David Maloney, Hamish Wilson, Evan Hercules and Christopher Robbie all coming in to record their interviews, but Frazer Hines was on tour and thus unavailable. I asked the BBC to see if Frazer would be free on another date to contribute to *Fact of Fiction*, and I thought it would be a good idea to make something else using him on the same day. I put it to Steve Broster that he might like to direct it, as I was rather tied up with the main feature."

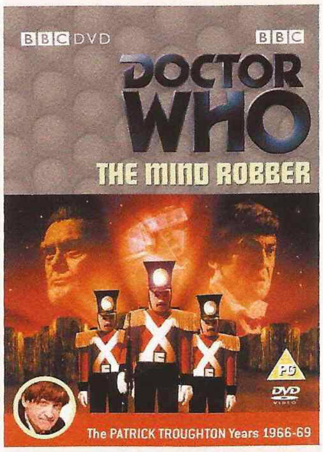
> "The *Highlander* documentary gives Frazer the platform his warmth and wit deserves."

"We very much wanted Frazer's participation," agrees Broster, "and it was the knowledge that we'd have a good couple of hours filming at his home that inspired the decision to make a programme focussing on his contribution to *Doctor Who* as a whole. It gives Frazer the platform his warmth and wit deserves." Steve Broster has been involved in several *Doctor Who* DVD projects before, although *The Mind Robber* sees his most high-profile work thus far. "My training is actually in graphic design," he reveals, "but having also done a bit of freelance video editing, I received a call from Richard Molesworth, who asked me to edit the Robert Holmes documentary he'd been commissioned to make for *The Two Doctors* DVD. We worked together well, and so collaborated again on *The Leisure Hive* disc, and several times since."

The presence on this disc of a clip from a 1970s *Basil Brush Show* might perplex a few viewers... "This was originally intended to go on the *Pyramids of Mars* DVD, as it was transmitted during that story's run," admits Steve Roberts, "but there was already too much packed onto that particular disc! Since it features a costume from the Second Doctor Yeti stories, we were looking for either a Second or a more-or-less contemporaneous Fourth Doctor story to put it on, and it has eventually surfaced on *The Mind Robber*. I hope people will enjoy it, without worrying why it's there!"

As ever, kudos is due to all those involved in the DVD releases for eliciting interviews from some unusual subjects. Certainly I don't recall seeing writer Peter Ling interviewed about *Doctor Who* anytime previously, and for the first time in a great many years *Doctor Who* fans now have the opportunity to see what Hamish Wilson – *The Mind Robber*'s short-term 'substitute Jamie' – looks and sounds like. "I always knew that I wanted to use Hamish for the commentary, but I'm glad he was able to contribute to *The Fact of Fiction* as well," Roberts concludes, "and it's obvious that his brief appearance in *The Mind Robber* had a significant impact on the young Hamish!" ■

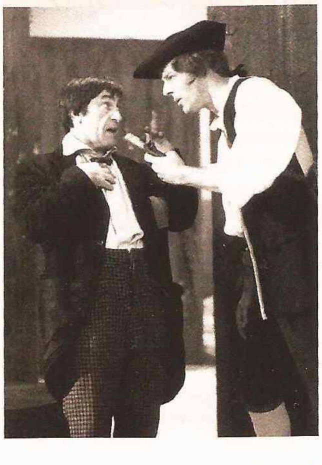
DVD

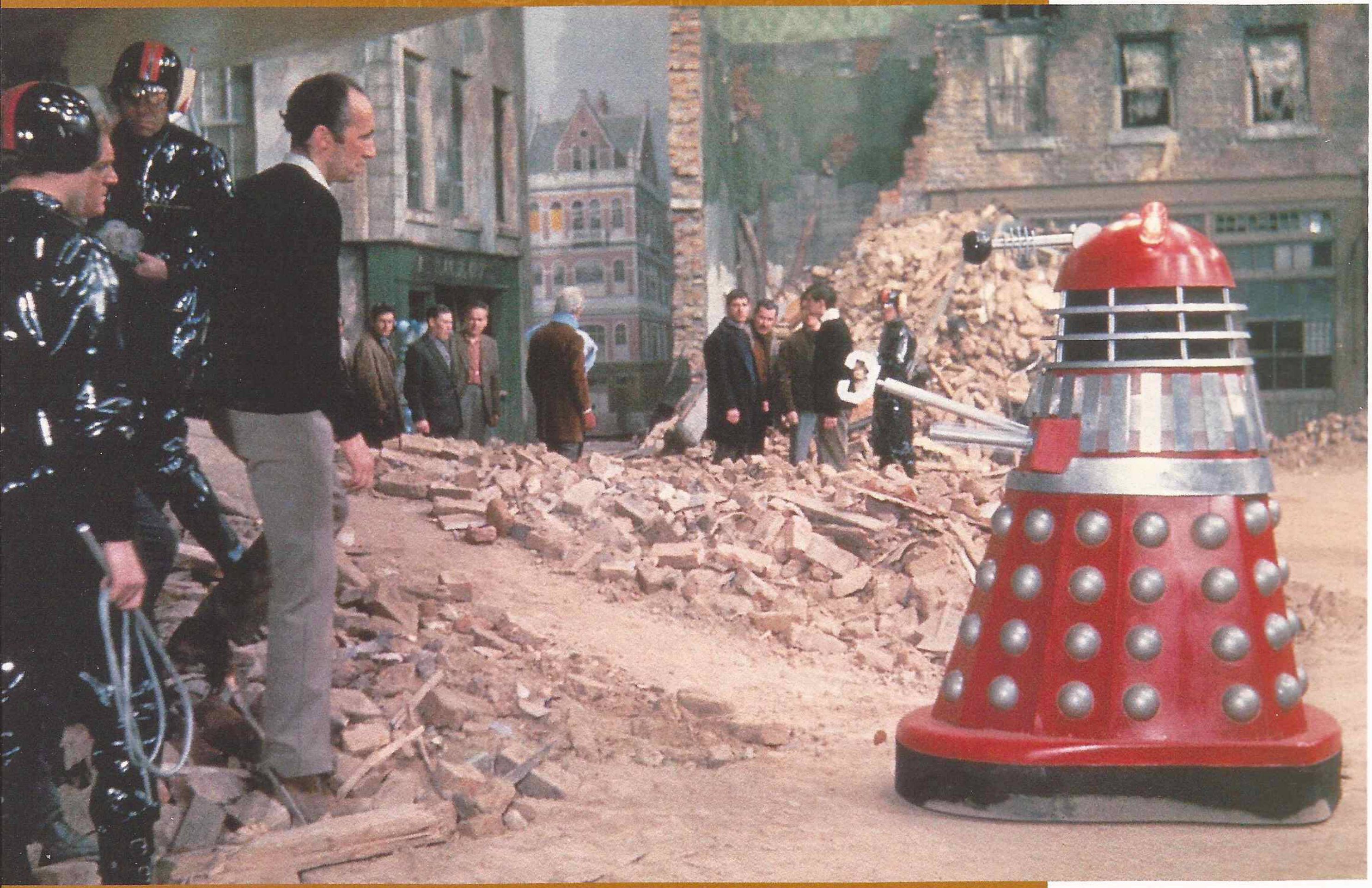


DVD BBC Video
RELEASED March 2005
FEATURING The Second Doctor, Jamie and Zoe
SETTING Nowhere!

DVD EXTRAS

- Audio commentary by director David Maloney, stars Frazer Hines and Wendy Padbury and guest star Hamish Wilson
- *The Fact of Fiction: The Making of The Mind Robber* documentary
- *Highlander: The Jamie McCrimmon Story* interview with Frazer Hines about his life and career
- *Basil Brush: The Himalayas*
- Photo Gallery
- Production Notes
- Easter Egg





DALEKS- INVASION EARTH 2150 A.D.

Planet Earth has been savagely invaded by men of steel who have no flesh to pierce, no blood to spill. And Britain's cinemas ring to their lucrative battle cry once again. **Andrew Pixley** doesn't find life so easy in the year 2150AD...

POLICE CONSTABLE TOM CAMPBELL of special constabulary, K Division is on duty on the night of March 31 when he attempts to prevent a jewellers being robbed. Coshed by one of the thieves, he staggers towards a police box... and is astounded to find a vast control room inside. Dr Who is about to depart on his travels in TARDIS, and decides to take the young man along. Tom recovers and meets Dr Who, his granddaughter Susan, and his niece Louise, who inform him that they have departed for London in the year 2150 AD.

The group emerges into a ruined, decaying city where Susan dislodges a girder which falls, blocking access to TARDIS. Dr Who and Tom search for a crowbar in a nearby warehouse, where they find a murdered man wearing a strange helmet. They then see a flying saucer heading for Sloane Square. A ragged man called Wyler has led Louise away from the river where she had been tending Susan and takes her to Embankment Station; Susan is already in the underground tunnels with a young man called David. By the river, the Doctor and Tom watch as a Dalek emerges from the water and – along with the strange helmeted men – captures them.

In a secret base, Susan and Louise meet Dortmun, a wheelchair-bound rebel, and learn that Earth has been invaded by the Daleks who have turned Bedfordshire into a vast mining area. Dr Who helps Tom and a prisoner called Craddock escape from their cell, thus passing an intelligence test which marks all three for robotisation.

Posing as Robomen and prisoners, the rebels attack the Dalek saucer, but Dortman's new bombs are ineffective against the Daleks. In the chaos, Tom and Dr Who are freed from the robotizing chamber, although Craddock is turned into a Roboman. David gets the Doctor away via the sewers, while Tom and Louise are still on board the saucer when it takes off. Wyler also escapes, and aims to leave London by van with Dortmun and Susan. Dortmun is killed when he tries to attack a Dalek patrol with his bombs.

The saucer lands at the mine where Tom and Louise are befriended by a workman who hides them in a tool shed. Wyler and Susan seek shelter from two women at a cottage in the woods, but they are betrayed to the Daleks. Dr Who and David aim for the mine and encounter a black marketeer called Brockley. He gets them into the camp, where they are reunited with Tom and Louise. They learn that the Daleks plan to remove the metallic core of the Earth.

The Daleks penetrate the planet's outer core and ready an explosive capsule to drop down a mine shaft. Narrowly escaping an encounter with the robotized Craddock, Tom blocks the main shaft. Brockley betrays the Doctor to the Daleks, but Dr Who is able to order the Robomen to attack the Daleks. The slaves flee as the bomb is dropped, but it becomes trapped in the shaft. The magnetic force unleashed destroys the Daleks and causes their fleeing spacecraft to crash back to Earth.

With the Daleks defeated, Dr Who, Susan and Louise return Tom to March 31 moments before the robbery, allowing him to get the drop on the robbers...

IN PRODUCTION

AFTER THE SUCCESS OF *DR WHO AND THE DALEKS* with British cinema audiences in 1965, both distributor Joe Vegoda of Regal Films (which was then being absorbed by British Lion) and the production company Aaru were certain that they wanted to make a sequel. This notion had been discussed during shooting in the spring with both Peter Cushing, who played the lead role of eccentric Earth scientist Dr Who, and child actress Roberta Tovey who portrayed his granddaughter Susan.

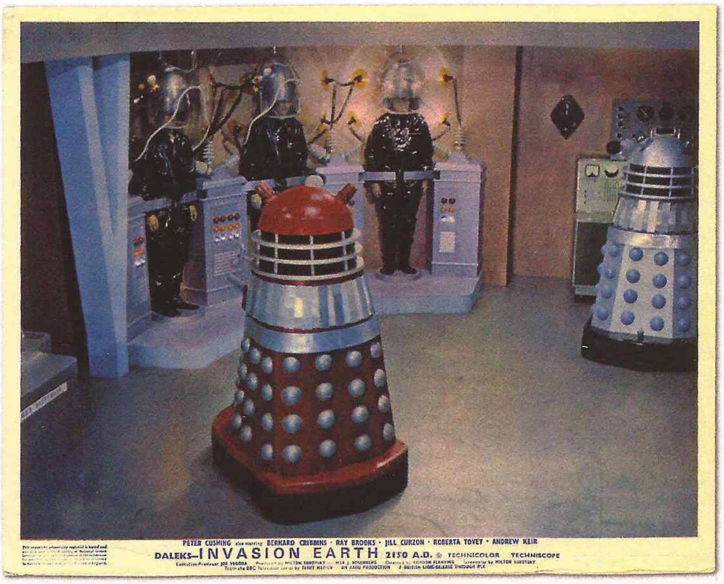
The first confirmation of a sequel came from the trade paper *Kinematograph Weekly* on Thursday 16 December 1965, when Aaru's new project for 1966 was announced as *The Daleks Invade Earth*, an adaptation of Terry Nation's six-part television serial *The Dalek Invasion of Earth* which had been a major ratings winner when screened on BBC1 in November/December 1964.

While Cushing and Tovey were still available, the same was not true of Roy Castle and Jennie Linden who had appeared in *Dr Who and the Daleks* as Ian and Barbara; Castle was then engaged on a cabaret tour. Since *Dr Who and the Daleks*, Cushing had taken a break over the summer and then spent August to December playing Sir Hector Benbow in Ben Travers' play *Thark* at the Yvonne Arnaud Theatre in Guildford, while concurrently filming *Island of Terror* at Pinewood Studios for Planet. On Thursday 4 November, he had appeared in *Monica*, a 30 Minute Theatre presentation on BBC2. Tovey had recorded an episode of the BBC's espionage series *The Mask of Janus* in September 1965 and also appeared in the children's film *Operation Third Form*.

◀ *Tom joins a Roboman patrol for lunch.*

Dr Who and the Daleks had effectively been made by Amicus Films, a company run by producer Milton Subotsky; since the first Dalek movie, Amicus had filmed *The Psychopath* and on Monday 6 December had started work on *The Deadly Bees*. Director Gordon Flemyng was also to return, having worked on the West End show *Ride a Cock Horse* with Peter O'Toole. An increased budget was set for the new film; some of this came from sponsorship with Quaker Oats who wanted the sequel allied with its children's breakfast serial Sugar Puffs. In return, Quakers asked for product placement of Sugar Puffs throughout the movie.

Subotsky adapted Nation's television scripts, pruning them into an 80-minute incident-packed script. The role of Ian was replaced by Tom Campbell (the surname coming from David Campbell, the young rebel from Nation's story), a bumbling policeman who stumbles into TARDIS. Barbara's replacement was Louise, who was referred to as Dr Who's niece. Because the teenage Susan of the television serial had been replaced by a far younger Susan in the previous movie, the romance between Susan and David was ruled out. Louise partially took on the role of Larry Madison from Nation's serial, accompanying Tom to the Dalek mine by stowing away in the Dalek saucer. Wyler (Tyler in Nation's version) was teamed up with Susan to fulfil some of the role undertaken by Barbara in the exodus from London. Subotsky did his plotting of the action on a wall chart. With the basic script developed, David Whitaker – the television series' original story editor – was invited to submit additional material to Subotsky's draft script.


PETER CUSHING also starring BERNARD CRIBBINS · RAY BROOKS · JILL CURZON · ROBERTA TOVEY · ANDREW KEIR
DALEKS–INVASION EARTH 2150 A.D. TECHNICOLOR TECHNISCOPE

▲ *The Daleks supervise the Robotisation process.*

Cast as Tom Campbell was comedy actor Bernard Cribbins, who had appeared in Peter Sellers films such as *The Wrong Arm of the Law* and in several of the *Carry On* comedies. Cushing and Cribbins had previously worked together on the film *She* and Cushing had then guested in an episode of the *Cribbins* television comedy show in March 1965. Playing Louise was 24-year-old Jill Curzon, best known to television viewers as the dizzy Norma in the sitcom *Hugh and I* and who had appeared in the series *The World of Wooster*; her film work included small roles in *80,000 Suspects* and *The Intelligence Men*. Aside from the four time travellers, the other high profile cast member was Ray Brooks who had starred in the popular 1965 film *The Knack*.

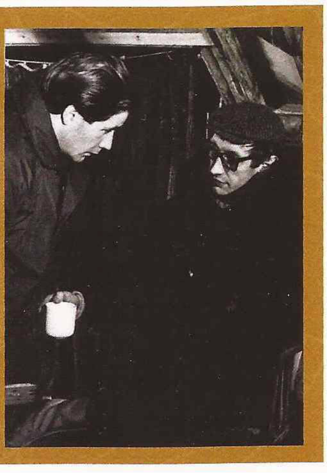
Of the rest of the cast, Roger Avon, who played Wells, had appeared in the television version of *Doctor Who* as both Saphadin in *The Crusade* and Daxtar in *The Daleks' Master Plan*; during shooting it seems that Avon was replaced by Keith Marsh, playing the near identical character of Conway. Playing a speaking Roboman was Geoffrey Cheshire, who had appeared as the Viking Leader in *The Time Meddler* and as Garge in *The Daleks' Master Plan*; he had also featured in the Amicus horror film *The Skull* with Cushing. The Roboman Leader was Steve Peters who had been an extra in *The Romans*, while the older of the two women in the woods was played by Eileen Way who had appeared as the Old Mother in the first *Doctor Who* serial in 1963.

Filming in Techniscope began on Monday 31 January 1966. The bigger-scale sequel was heralded in *Kinematograph Weekly* on Wednesday 2 February under the title *Daleks Invade Earth 2150AD*; the film was to be a British Lion presentation. On the adjacent stages at Shepperton, the James Bond spoof *Casino* ▶

▼ *Jill Curzon promotes the movie with a metal friend.*

Director GORDON FLEMYNG

BORN IN GLASGOW IN MARCH 1934, Gordon Flemyng [pictured on the right] had become a director with Scottish Television before moving to Granada as a director on *The Army Game* and then the BBC where he handled variety spectaculars. One of his earliest films was *Just for Fun*, a teen movie which he made for Subotsky in 1961, followed by films such as the Edgar Wallace short *Sold for Sparrow* and *Five to One*. Following the second Dalek film, Flemyng went on to direct episodes of television film series such as *The Saint*, *The Baron* and *The Avengers*. His later films included *The Split*, *Catherine the Great* and *The Last Grenade*. Flemyng handled TV movie work, while his episodic TV series included *Target*, *Take My Wife*, *Taggart*, *Lovejoy*, *Shades of Darkness* and *Peak Practice*. He died in London in July 1995.



◄ *Royale* was some weeks into its much troubled shoot (indeed, Cribbins would later work on segments of this movie). The daily work pattern settled down with Cribbins cycling to work each day and spending his lunch-hour fishing nearby. The rest of the cast mixed with the team from *Casino Royale*, and were delighted to meet stars such as Ursula Andress.

SCENES IN DR WHO'S TARDIS WERE SOME OF THE FIRST to be filmed; this employed a smaller and simpler set to that seen in the previous film, with a more computer consoles, black drapes and white interior police box doors. Shooting then moved onto the backlot streets of Shepperton for the robbery in the pre-credits and the coda to the film. By now, the interior sets of the Dalek flying saucer had been constructed, and filming took place in the corridors showing the rebels' attack on the vessel.

The saucer exterior itself comprised a 150-foot base which occupied much of Stage H; the top of the saucer was actually a glass painting aligned above the base and ramp. This was the first major use of the Dalek props, of which there were eight principle machines used – a mixture of both refurbished items from the previous film and newly constructed casings. They had been adapted to have the shoulder slats introduced in the 1965 serial *The Chase*, and all were given black bases. The rank and file Daleks were now a light silver with blue skirt balls, while one prop was painted red with silver slats and golden skirt balls. During shooting, Flemyng would give different Daleks in a scene names like 'Bill' or 'Bob' so that he could direct them.

After the first film, Flemyng now felt that the Dalek operators were less important and that this was an area in which savings could be made by not hiring the experienced artistes who brought the casings to life for the BBC. On *Dr Who and the Daleks*, Flemyng had been particularly impressed by Robert Jewell, whom he had asked to do various specific shots. Jewell and Flemyng now negotiated a deal whereby only Jewell would be re-hired for the new film, and that he would train standard film extras to operate the Daleks. This caused bad feeling amongst some of the other Dalek performers such as Kevin Manser.

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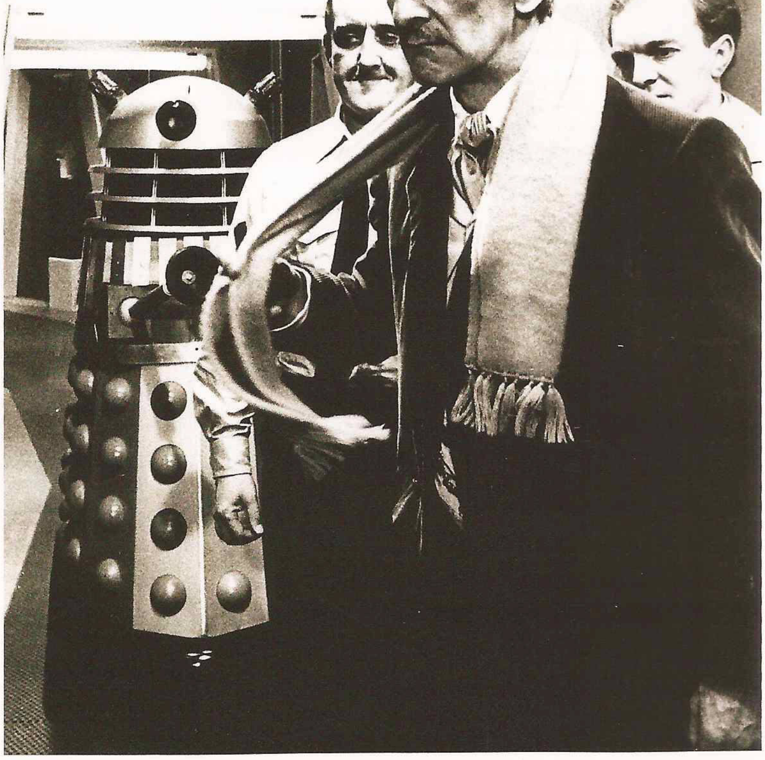
◄ *Dortmun, David and Louise consider the aftermath of the saucer attack.*

It was on the saucer exterior set where an accident occurred. Stunt arranger Eddie Powell was playing the role of Thompson, the prisoner gunned down by the Daleks during an escape attempt. This was a stunt in which Powell would run along some ruined house walls and then fall to the ground before being killed. Powell ran along the joists, one of which was rigged to collapse on cue. However, he tripped too soon and, rather than landing on the awning below on his back, he hit it foot first and broke his ankle when impacting the rubble on the studio floor. Powell was taken to hospital where his foot was put in plaster; he then returned to complete filming with his plaster cast hidden as much as possible off camera. Gerry Crampton offered to take over as stunt co-ordinator from Powell, but Powell was able to complete the assignment, arranging the fights while supported on crutches. Another mishap was when the Dalek pushed down the ramp by the attacking rebels fell over; the prop ignited and the operator had to be hurriedly pulled out.



▲ *Dr Who's party are taken on board the Dalek saucer.*

It seems that around now, Cushing fell ill and although Flemyng worked around his star's absence (including shooting scenes with Dr Who in them as fully as possible without him), in the end production had to be shut down for two days. As such, Subotsky claimed £30,000 in insurance money for stoppage on the shoot. When Cushing returned, Flemyng filmed various close-ups of him against small sections of set which could be inserted into the material he had already shot.

In the meantime, shooting seemed to intercut between different strands of the story which did not feature Dr Who. Filming took place on the cottage interior scenes where Susan and Wyler were betrayed to the Daleks by two women. Back on the saucer sets, the comedy sequence with Tom and the Robomen using the food machine was filmed next – with the shadows of the stagehands loading the food onto the conveyor belt behind the hatch clearly visible. This set also employed a real vacuum suction device for the disposal chute which Tom and Louise used.

Filming then moved back outside the sound stages for material of Wyler and Susan making their way through the woods. Material in the rebel HQ was filmed next, with a packet of Sugar Puffs visible in Dortmun's office and also in the provisions being packed by evacuees. A poster for the cereal was also on display in the tube tunnel sets. Shooting on the backlot streets featured a London underground station named Embankment. There had been an Embankment station opened in March 1906, but this had

AMICUS FILMS

CHRISTOPHER LEE PETER CUSHING
THE HOUSE THAT DRIPPED BLOOD

MILTON SUBOTSKY AND MAX J ROSENBERG DID NOT produce any further films under the Aaru name, but continued to make movies – often fantasy, horror and science-fiction in nature – under the Amicus banner for some years. Released in June 1966 before the second Dalek film was *The Terrornauts*; this was followed by *They Came from Beyond Space*, *Torture Garden*, *Danger Route*, *Thank You All Very Much*, *Harold Pinter's The Birthday Party*, *A Touch of Love*, *The Mind of Mr Soames*, *Scream and Scream Again*, *The House That Dripped Blood* (filmed in summer 1970 with Jon Pertwee shortly after the recording of his first season on *Doctor Who*), *I, Monster*, *What Became of Jack and Jill?*, *Tales from the Crypt*, *Asylum*, *...And Now the Screaming Starts*, *The Vault of Horror* (with Tom Baker a couple of years before his casting in *Doctor Who*), *Madhouse*, *From Beyond the Grave*, *The Beast Must Die*, *The Land That Time Forgot* and *At the Earth's Core*. Filmed in January/February 1976, this was the last true Amicus film, and Subotsky had resigned as a company director in June 1975, although he carried on to make *The Monster Club* for ITC in 1980. Amicus Productions was formally dissolved in December 1983.

been changed to Charing Cross by May 1915. However – in an amazing piece of foresight for the movie – this was renamed Embankment again in June 1979.

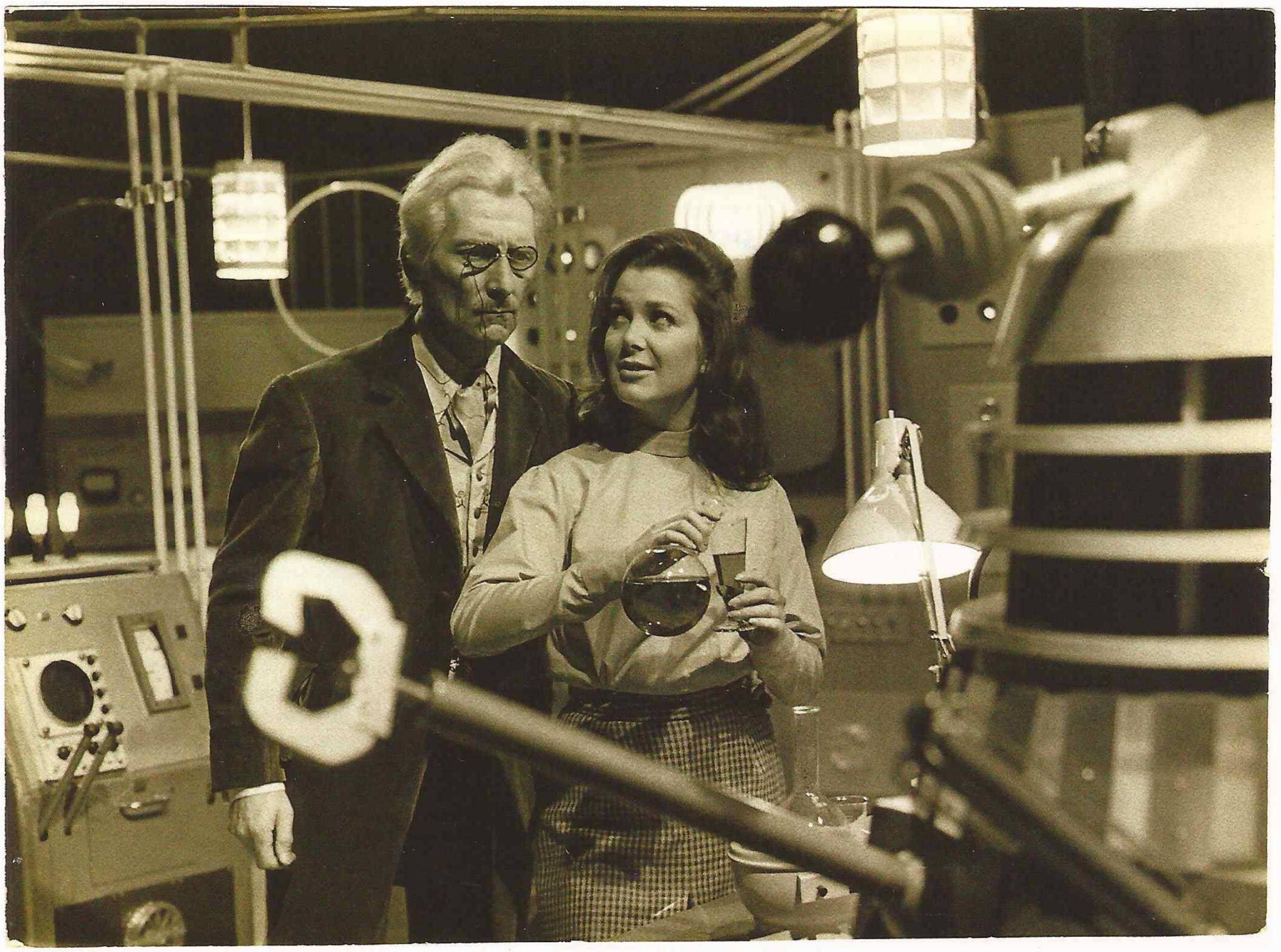
Meanwhile away from Shepperton, comedy actress Dora Bryan opened another Dalek movie display in Liverpool on the third floor of Lewis' department store on Thursday 10 February; this was open through to Saturday 5 March, allowing visitors to take the test of the 'Truth machine'. *Daily Cinema* carried a picture of the attack on the flying saucer on Friday 18 February. Outside the trade press, on Saturday 26 February, *Titbits* ran the story 'Dead-eye Jill is a match for the men' in which David Hunn revealed that Curzon was a former Ladies' Champion, international gold medallist and Olympics champion with a shotgun, a hobby she had pursued for five years with her husband, actor Derek Partridge; the fact that she was now shooting *Daleks Invade the Earth* at Shepperton was emphasised. Curzon did a special bikini-clad photocall with the Daleks to generate extra publicity shots, and also posed with some of the commercially-available Louis Marx Dalek toys. Other amusing publicity shots taken of the cast included some comedy poses with Cribbins as an umbrella-carrying Roboman, Robert Jewell with a Louis Marx toy Dalek and shots of Curzon with her motorcycle.

THE SCENE OF WYLER'S VAN SMASHING THROUGH THE Dalek cordon was filmed on the backlot and employed various dummy Dalek props; Andrew Keir, who played Wyler, injured his wrist when punching through the windscreen during this sequence. For some shots, Eddie Powell doubled for Keir although nobody doubled for Roberta Tovey. Work with the van continued with the vehicle's destruction in a field close to the studios. There was only one opportunity for this shot to be filmed. Following this part of the narrative, the exterior of the cottage in the woods was then filmed at River Ash Footbridge, Littleton Park where a prop dwelling was constructed close to the bridge.

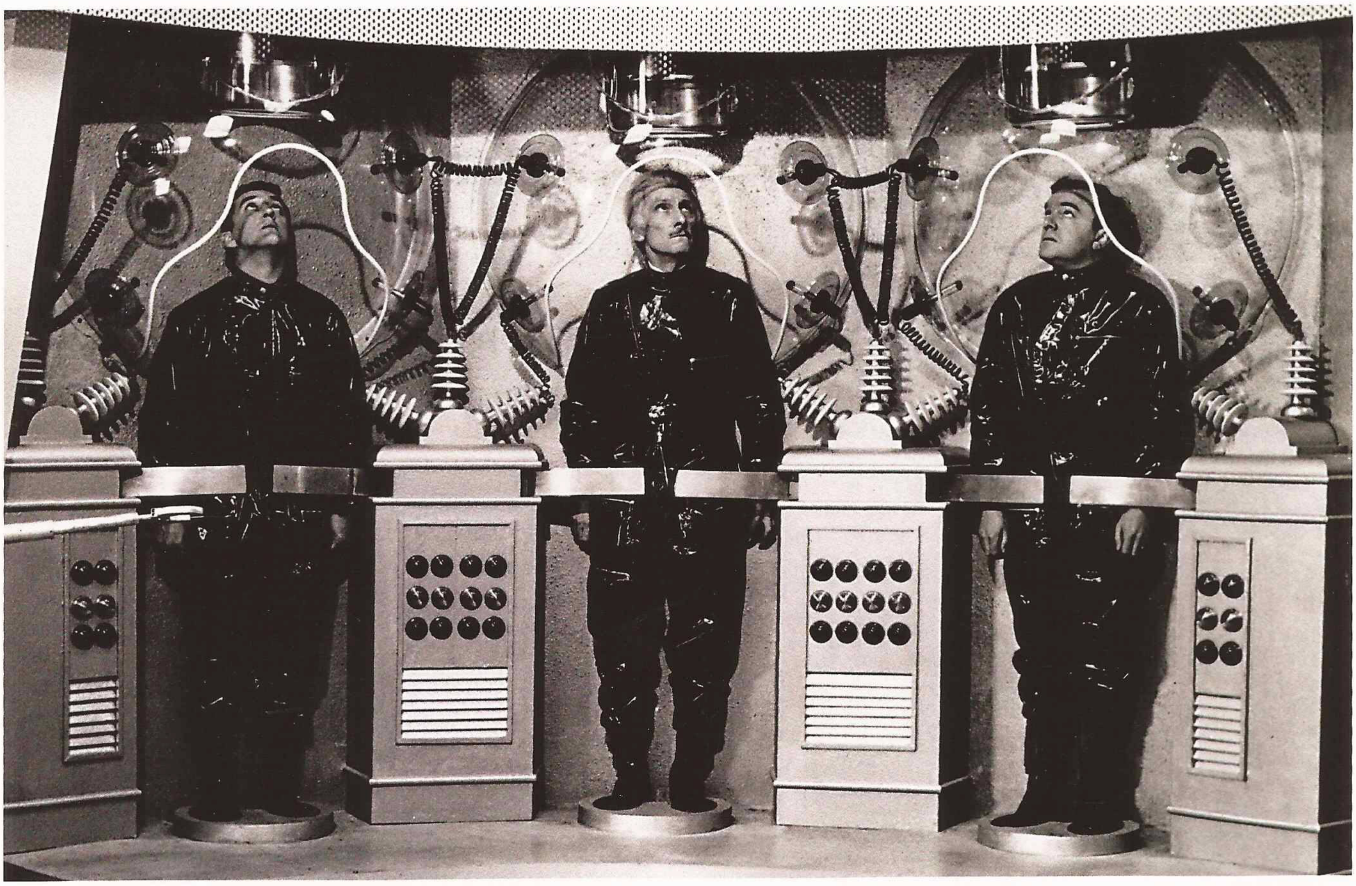
Glass shots were again used to show the Dalek saucer and substation on the hillside overlooking the mine which was filmed on the backlots at Shepperton. On the sound stages, work began on the underground tunnel sets of the mine complex itself, and also for scenes set inside the supplies hut in the mine area. Around now Cushing returned to production, and the scenes in the Robotising chamber of the flying saucer were filmed next.

Shooting then moved onto the large forced perspective set showing TARDIS in the decaying docklands of London which featured landmarks such as St Paul's Cathedral and the new GPO Tower on its backdrop; this was constructed on Stage H. A Sugar Puffs poster was also placed prominently beneath the archway close to the police box; 'Everyone loves Sugar Puffs – The honeyest serial of them all!' Jackie Cooper doubled for Cribbins in the shot ▶

▲ *Daleks go flying like skittles as Wyler and Susan make their escape.*



▼ *Dr Who and Louise inspect an unwelcome visitor to TARDIS!*



▲ *Tom Campbell, Dr Who and Craddock face Robotization!*

New films

by Archie McCulloch

Why Gordon is scared by Daleks . . .

◄ of Tom hanging out of the upper-level doorway, suspended from the prop wall by a strap on his wrist.

Filming then began on the bomb control scenes at the climax of the movie. Two of the Dalek casings were repainted for these sequences. One was black as in the previous film, with red lights, silver slats and gold skirt spheres as well as a claw. A new rank was introduced in the form of a golden Dalek which had silver slats, black skirt bumps and a sucker arm. In the countdown, the Daleks refer to rels as a unit of time; the rel had earlier been noted in *The Dalek Book* as the Daleks' unit of hydro-electricity. One of the Robomen stuntmen was Joe Powell, an ex-Commando who performed the stunt of being thrown down the bomb shaft – a shot in which the Black Dalek's claw also came off. Dummy Daleks with solid bases were also used for shots of the creatures being hurled into the shaft. For the scenes in the mine control area, one of the corridor walls was a lightweight plaster dummy which a Dalek could easily smash through when affected by the 'magnetic forces'. There was also a special Dalek prop constructed from rubber which could collapse when the air was sucked out of it.

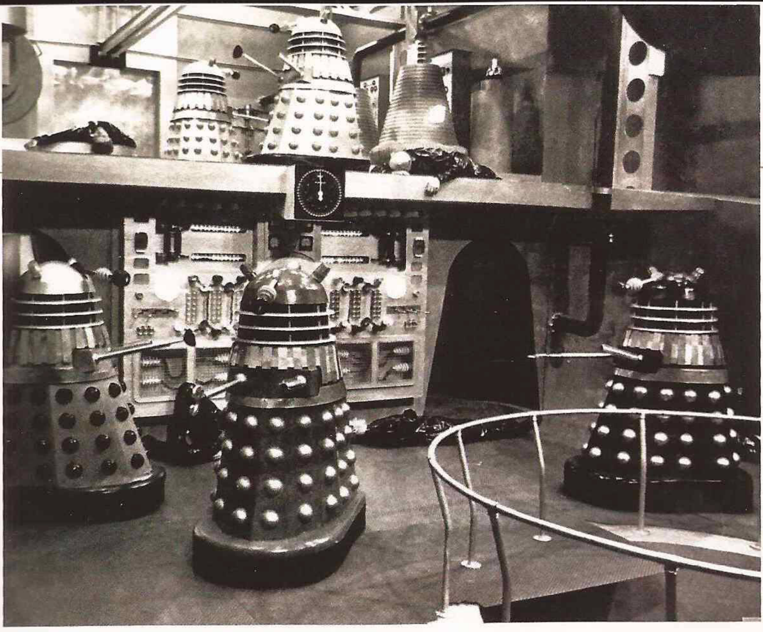
On Tuesday 8 March, it was planned that a finished version of *Daleks Invade Earth* would be available for Thursday 30 June; it had been hoped that filming would conclude around Friday 11 March, but the film was now running behind schedule. Curzon gained more press coverage in the Evening Standard on Wednesday 16 March in the article 'Jill goes slow to arrive early' in which it was revealed that she had arrived late at Shepperton for filming on *Daleks Invade Earth* because of traffic jams.

▼ *Louise and Susan join the Earth resistance (London branch).*

BACK AT SHEPPERTON, THERE WAS MORE SHOOTING on the mine exterior scenes, as well as coverage of the sequences with Tom in the mine shaft beneath the bomb control area. Next came some of the forest material in the nearby woodlands where Dr Who and David encountered Brockley. A night shoot was scheduled in the studio premises for the sequence of Dr Who and David climbing into a sewer. The mock-up street shots of Dortmun being killed were then filmed, with a dummy standing in for actor Godfrey Quigley in the sequence where the bombs brought down debris on the wheelchair. Further shooting took place in the mine area for both the general escape sequence and the supplies hut being destroyed with Brockley inside it; this was a major piece of pyrotechnics and the eight principle Daleks were all painted silver to appear in this sequence.

> **"There was no love interest but you've got to have a bit of glamour!"** JILL CURZON **DWM** Spring Special '96

Some of the last filming on the movie was the location work which required travelling into London. This covered the sequence where Dr Who and Tom found themselves confronted by a Dalek rising from the Thames, and of Louise by the riverside. Filming took place on a jetty next to St Mary's Church on Battersea Church Road. A glass painting was used to show the damaged Chelsea Gas Works and Battersea Power Station seen across the river by Tom. Tracks were laid for the Dalek to move up onto the shore from, with the prop being pulled along on a line while the crew tried desperately not to let the casing float on the rising water. The other location filming was for the warehouse scenes, performed at the Bendy Toys Factory on Ashford Road in



▲ *Mutiny on board the Dalek saucer is quickly quelled.*

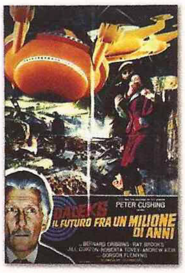
Ashford, Middlesex. In the finished film, boxes of the firm's rubberised toy characters such as Bugs Bunny were clearly visible.

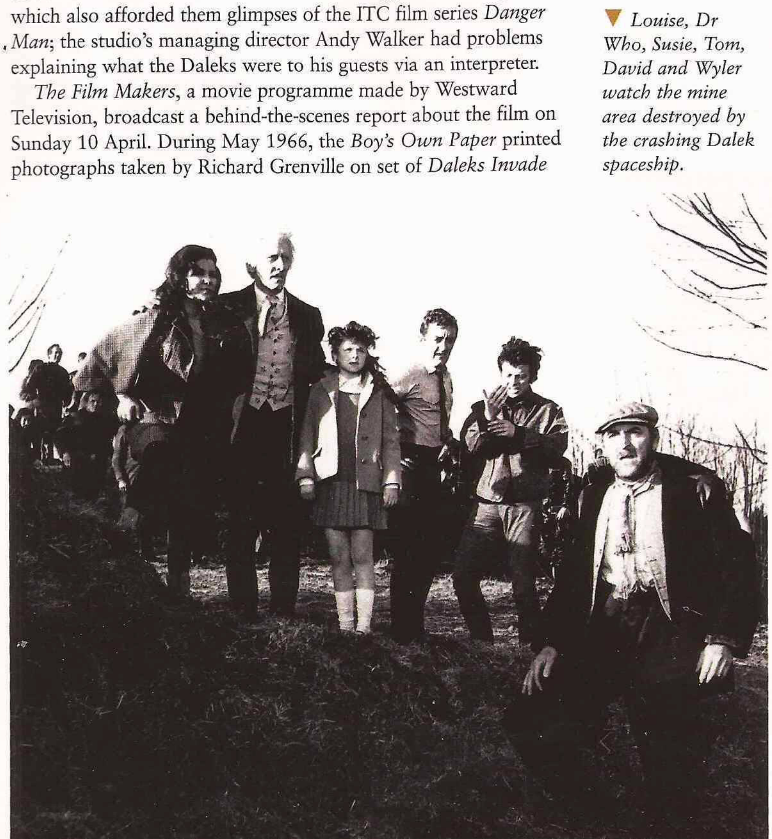
Principal shooting on the movie was completed on Tuesday 22 March. During production there were rumours of a third Dalek movie being in the pipeline; the producers had high hopes of making one Dalek film a year because *Dr Who and the Daleks* had gone into profit within months. Some promotion work for the film then appeared in the press when Cushing was interviewed by William Hall for *Evening News* on Friday 25 March.

IN ADDITION TO THE LIVE-ACTION FILMING, THE movie also had a great deal of model work, far more than its predecessor. The centrepiece was the Dalek saucer model which was three feet in diameter; it was designed by art director George Provis and made by Ted Samuels. Two contra-rotating rings of windows were powered by a motor, along with internal lighting operating from a battery. The model was flown on wires, and was seen on both model sets filmed on the sound stage, and also against a natural sky when it was suspended from a tower crane for some outdoor shots. A model of the mine area with the bomb control station was also created for use with the saucer, along with the miniatures of the Black and Red Daleks which could be seen falling down the bomb shaft in the fight sequence. The final crash of the saucer was performed on the effects stage at Shepperton.

In the meantime, the round of publicity appearances by the Daleks continued when some rather tatty props appeared at an exhibition on the second floor of Lewis' in Hanley, Stoke on Trent, from Saturday 26 March to Saturday 23 April, along with another appearance by 'Dr Who'. On Wednesday 30 March, delegates of a Soviet Culture mission met the Daleks at Shepperton during a visit which also afforded them glimpses of the ITC film series *Danger Man*; the studio's managing director Andy Walker had problems explaining what the Daleks were to his guests via an interpreter.

The Film Makers, a movie programme made by Westward Television, broadcast a behind-the-scenes report about the film on Sunday 10 April. During May 1966, the *Boy's Own Paper* printed photographs taken by Richard Grenville on set of *Daleks Invade Earth* featuring Curzon and Tovey in the robotizing machine. The same month, a Dalek did a photocall outside New York's Empire State Building to promote the movie's launch in the United States.


PETER CUSHING
DALEKS IL FUTURO FRA UN MILIONE DI ANNI

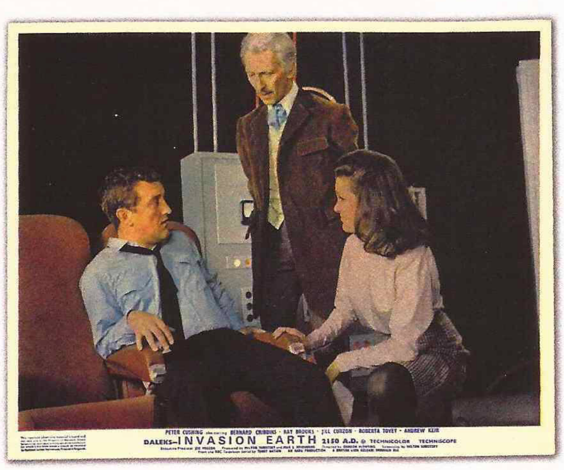


▼ *Louise, Dr Who, Susie, Tom, David and Wyler watch the mine area destroyed by the crashing Dalek spaceship.*

As with the previous film, a visually interesting – but cheap – title sequence was created; a series of different coloured paints and oils were poured into one another over a drain. Post production opticals on the movie included the viewing screen of TARDIS in the pre-credits, the cross-fade for TARDIS' dematerialisation, and various shots of the model saucer in flight across the London skyline and its attack on the van. Also during post-production, actress Sheila Steafel was dubbed for her appearance as the younger of the two women in the wood. The final title of the film was also settled upon: *Daleks – Invasion Earth 2150AD*.

Overall, Subotsky was not as happy with the second film as he had been with the first. The unsettled production schedule had resulted in a picture which he felt had to be assembled largely in the cutting room from whatever footage was available, resulting in an uneven pacing. The music for the new film was composed by Bill McGuffie, a Scots jazz pianist who had won the piano and keyboards award in the *NME* pop polls in 1953 and 1954. McGuffie scored 50 minutes of music across the eight reel feature which was registered with a 'U' Certificate on Friday 10 June.

On Friday 24 June, a trade show was arranged to take place on Tuesday 5 July. This was staged at 10.30am at Studio 1 on Oxford Street – the same venue where *Dr Who and the Daleks* had opened. On Friday 8 July, the *Daily Cinema* proclaimed that the new film had 'a lot more polish and style than its predecessor... Just the job for the holiday season!' 'Dalek Special Screenings' were also organised on Monday 11 and Tuesday 12 July at the Film and Arts Theatre, 6 Hanover Square as part of a special promotion to the Grocery Trade on behalf of Quaker Oats Ltd. In Flemyng's native Glasgow, the *Evening Citizen* covered the film in a piece entitled *Why Gordon is scared by Daleks...*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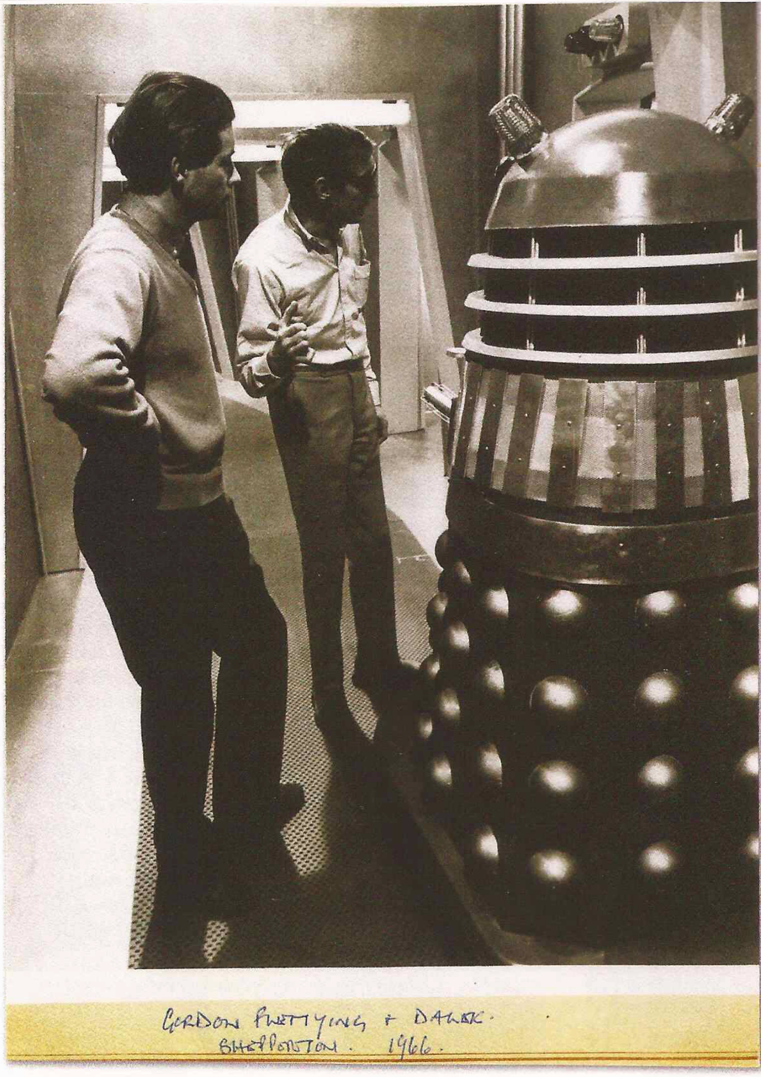
▶ *Tom finds himself transported to the year 2150AD as he stumbles aboard TARDIS.*

THE REVIEWS OF THE FILM WERE DECIDEDLY MIXED. In the *Evening Standard*, Alexander Walker declared that it was 'more inventive than the first Dalek film', observing that 'Gordon Flemyng can teach Disney a lot about packing in the action' on Wednesday 20 July. The following day, *Kinematograph Weekly* emphasised the major promotion for the film and its review described the picture as 'Sure-fire family fare'. However, *The Times* of Thursday 21 said it was 'little advance on the first' and felt that Cushing was 'long-suffering [and] ill-used'. The same day, Ann Pacey of *The Sun* found it dated, tatty and clumsy. Friday 22 saw David Robinson of the *Financial Times* summarise it as 'a film of unusually low standards'.

Replacing Walt Disney's *Lt Robin Crusoe* and *Run, Apoaloosa, Run*, Aaru's *Daleks – Invasion Earth 2150AD* formally opened at Studio One on Friday 22 July in a double bill with the 1965 western *Indian Paint* – a package screened four times a day. Next day, Nina Hibbin of the *Morning Star* commented that the film looked like 'left-overs from an old film about the Blitz'. In three days, the takings for the picture had been £1200.

Promotion now began in force, but for some reason the emphasis in the movie's trailer was on the Robomen and the futuristic setting of 2150AD. There was no mention of either the Doctor or the Daleks, and it was even implied that the Daleks were the robotic servants of the Robomen. As the star, Cushing ▶


GORDON FLEMYING + DALEK.
SHEPPERTON. 1966.

▲ *First assistant director Tony Waye and director Gordon Flemyng on the set of the Dalek saucer.*

◄ was described as 'leading the resistance', with support from Cribbins, Brooks ('the boy with *The Knack*'), Keir, Curzon and Tovey. The promotion for the film in fact cost £50,000, as reported in the trade press on Monday 25 July. There were to be television adverts sponsored by Quaker Oats, and the new packets of Sugar Puffs offered a chance to win both 500 battery operated Louis Marx Dalek toys and three of the movie Daleks. On Friday 29 July, BBC1's *Junior Points of View* screened the trailer to entice youngsters to the cinema to see *Daleks – Invasion Earth 2150AD*.

Initial signs for the movie were reasonable; it took £1,843 in the first week, and £1,810 in the second. But business was nowhere near as swift as with its predecessor. General release was set to take place far sooner after the London première, with a date of Friday 5 August being set. In general, the support film was *Indian Paint*, although the movies *Hide and Seek* (a 1963 scientific espionage thriller starring Ian Carmichael) and *Queen of the Pirates* (a 1960 Italian seventeenth-century adventure) were also packaged with the new Dalek film.

DALEKMANIA

A 57-MINUTE DOCUMENTARY ABOUT THE TWO AARU movies entitled *Dalekmania* was recorded and issued on video in 1995. Produced by Amity for Lumiere (then the licencees for home video issue of the Canal+ catalogue), it was conceived and directed by Kevin Davies [right], the director of BBC1's *30 Years in the TARDIS*. The first interview recorded was with Jill Curzon at the offices of Marvel Comics on Arundel Street on Thursday 25 May; this was followed by Barrie Ingham and Yvonne Antrobus (from *Dr Who and the Daleks*) at the studio of Limelight Productions in London on Friday 2 June. One of the main shoots was of the 1960s style cinema; this was the Muswell Hill Odeon where recording took place on Sunday 11 June. The model work was recorded at the BBC Visual Effects Workshop on Saturday 17 June, alongside interviews with Roberta Tovey, Eddie Powell, plus Gary Gillatt and Marcus Hearn of **Doctor Who Magazine**. The programme was released on VHS on Monday 24 July, and on Thursday 30 November also appeared in a limited edition boxed set along with small replicas of the two film posters, six postcards and a booklet written by Hearn.

Further promotion and press shows took place on Monday 8 August, the same day that Fontana Records contacted Denham Recording Studios to indicate that they would be interested in issuing a soundtrack LP of the movie's score (which never ultimately happened). *Film Review* had a two-page photo feature on '*Daleks Invade Earth 2150AD*' in the August issue which described the movie as 'even more lavish than its predecessor' and ran publicity shots of Curzon on her moped and Cribbins with a Dalek. Business at Studio One had not been as good as *Dr Who and the Daleks*; after four weeks, *Daleks – Invasion Earth 2150AD* was taken off and replaced by the musical *My Fair Lady* on Friday 19 August, with this 1964 re-release taking £3033 in its first week.

During August, the film did good business at Yeovil, Taunton, Accrington and at the ABC Plymouth amongst others. The *South London Advertiser* promoted the local ABC screening on Friday 12 August, commenting that 'The story-line... is rather empty but [it is] good fun for the kids' while on Saturday 20 August, the *Yorkshire Evening Post* proclaimed it to be 'The Hit of the Hols'. By Monday 22 August, the film was getting a warm reception in Chelmsford, Minehead and on Guernsey.

THERE WAS PROMOTION OF THE MOVIE IN THE COMIC *TV Century 21*; Issue 87 (dated Saturday 17 September) had a cover bearing a colour shot of the black Dalek in the bomb control area, while the following week's issue had a cover still of the red Dalek and a Roboman along with a competition run in conjunction with Sugar Puffs to 'Win a Real Dalek' by listing the six important qualities of fighting a Dalek in the correct order.

Kinematograph Weekly on Thursday 20 October covered a Dalek painting competition held by Warrington Children's Cinema Club, while the following week's trade bulletin recounted the appearance of a Dalek on the sea-front at Southport.

The film was the subject of the BBC Light Programme's *Movietime* which aired half-hour abridged soundtracks of various movies. *Show 305* was devoted to the second Dalek movie. It was presented by its adaptor, Gordon Gow, who recorded his links in studio B13 at Broadcasting House on Monday 31 October 1966 for broadcast at 7.31pm on Friday 18 November. The show was produced by Tony Luke [See DWM 349].

► *Dr Who and his friends emerge from TARDIS to find a ruined and seemingly-deserted London...*

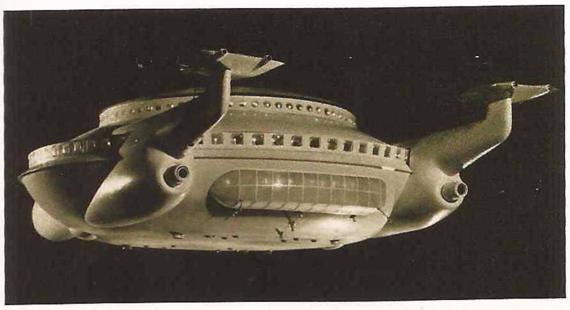
As with the first film, distribution in the USA was a bit of a disaster. Joseph E Levine had no interest this time around, and the option was picked up by Walter Reade, whose company then collapsed; this also affected the US screenings of the Amicus film *The Skull*. In New York, Subotsky's American partner and co-producer Max J Rosenberg was unimpressed with the sequel. The film was dubbed and distributed in Europe with titles such as *Les Daleks Envahissent la Terre* (*The Daleks Invade the Earth*) in France and *Daleks Il Futuro Fra Un Milione di Anni* (*Daleks: The Future of the Year One Million*) in Italy. Performance of the film had been disappointing in comparison to *Dr Who and the Daleks*, and Amicus was not quick to develop a third vehicle for the Daleks although a movie version of the 1965 serial *The Chase* had been suggested.

As with its predecessor, *Daleks – Invasion Earth 2150AD* continued to be a favourite at children's cinema clubs for some years. The television screening rights were acquired by the BBC in 1972, with the movie being broadcast one Saturday in August that year in an early evening slot as part of the *High Adventure* season. The BBC made one cut to the movie; removing a shot of a whip coiling around a man's head during the attack on the saucer. There was also one point on the soundtrack mid-way through the film where one of the music cues varied from the prints which are generally available today. The film was given an unscheduled broadcast in June 1974 when industrial action blacked out a variety of live and recently recorded programmes. From 1978, the film periodically aired with its companion piece on a Saturday morning on BBC1, but in April 1983 was also screened as part of a science-fiction film festival on BBC2.

In October 1974, the model flying saucer was auctioned for $300 to a special effects technician at Shepperton when many props from the studio were sold off; this was covered by BBC1's *John Craven's Newsround*. The prop had subsequently appeared at the end of the 1969 Tigon SF movie *The Body Stealers*.

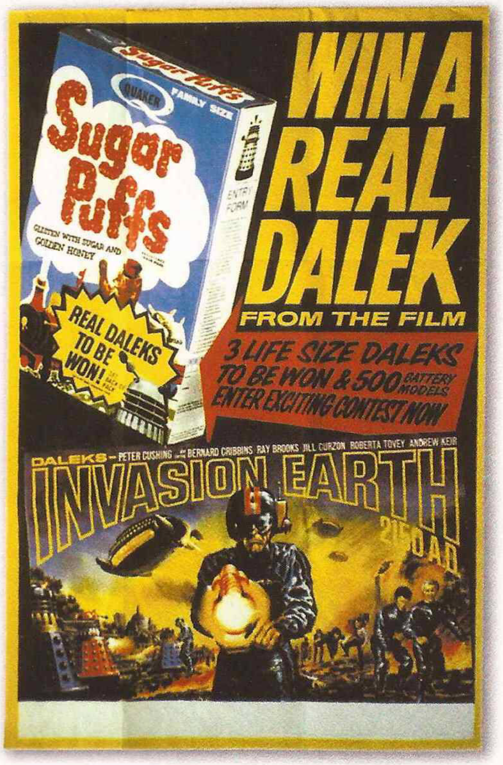
In 1977, the film was issued as an 8mm home movie by Walton Sound and Film Services; this came in various forms: an eight-reel colour version with sound, or a two-reel abridgement (the reels of which could be purchased separately in either silent monochrome or colour sound). The movie first appeared on videotape in 1982 when Thorn EMI issued it on VHS and Betamax formats. The first budget release was on VHS only and came from Warner Home Video in June 1988; Warner then reissued both films on a single double-feature tape in 1993. A widescreen version was issued on VHS by Warner with Beyond Vision in May 1996. The first DVD release came from Anchor Bay in the US, who also issued it in a box set with DVDs of *Dr Who and the Daleks* and the *Dalekmania* documentary. Both films and documentary were then included in the DVD set *Daleks: The Dr Who Movie Collection* from Studio Canal released in the UK in July 2002, and reissued as *Dr Who: The Motion Pictures* in a limited edition box with campaign booklets, posters and film cells in February 2003.

"The year is 2150, but it looks like the Blitz!" MORNING STAR



◀ *The impressive Dalek saucer model takes to the air.*

▶ *Sugar Puffs sponsored the movie, and even offered breakfast-eaters the chance to win a 'real' Dalek!*


Sugar Puffs
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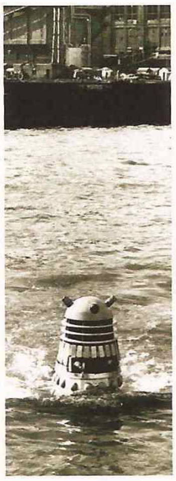
WIN A REAL DALEK
FROM THE FILM
3 LIFE SIZE DALEKS TO BE WON & 500 BATTERY MODELS
ENTER EXCITING CONTEST NOW
DALEKS – INVASION EARTH 2150 A.D.



▲ *A familiar shot is restaged at Battersea...*

In the mid-1980s, when *Doctor Who* became popular in the USA, Subotsky again considered making a third movie. The idea for this had been briefly considered in the 1960s, was referred to as *Doctor Who's Greatest Adventure* and would have seen two Doctors tackling a problem that was too big for the Time Lords. One of the Doctors would have been an established television Doctor, while the other would be played by a newcomer. However, by the time Subotsky had assembled a formal proposal to submit to the BBC, the movie rights for *Doctor Who* were assigned to Coast to Coast. Of the production team behind the movies, Subotsky died in 1991, Flemyng in 1995, and Rosenberg in 2004.

Since the late 1980s, *Daleks – Invasion Earth 2150AD* has appeared numerous times on UK satellite and cable channels. The movie was shown as part of a weekend devoted to *Doctor Who* on BSB on Sunday 23 September 1990. Since 1995, the film has aired on Channel 4; on each screening, the film has had the pre-credits removed and placed after the opening title sequence. ■

DALEKS – INVASION EARTH 2150AD (1966)

ABC THE FIRST NAME IN ENTERTAINMENT
DALEKS – INVASION EARTH
INDIAN PAINT

CAST

Peter Cushing Dr Who and **Bernard Cribbins** Tom Campbell, **Ray Brooks** David, **Andrew Keir** Wyler, **Roberta Tovey** Susan, **Jill Curzon** Louise with **Roger Avon** Wells, **Geoffrey Cheshire** Roboman, **Keith Marsh** Conway, **Philip Madoc** Brockley, **Steve Peters** Leader Roboman, **Eddie Powell** Thompson, **Godfrey Quigley** Dortmun, **Peter Reynolds** Man on Bicycle, **Bernard Spear** Man with Carrier bag, **Sheila Steafel** Young Woman, **Eileen Way** Old Woman, **Kenneth Watson** Craddock, **John Wreford** Robber, **Robert Jewell** Leader Dalek Operator.

EXTRAS

Jackie Cooper Stunt Double for Tom Campbell; **Eddie Powell** Stunt Double for Wyler; **Gerry Crampton** Stuntman Double for Craddock; **Paddy Ryan** Stuntman Double for Conway; **Joe Powell** Stuntman/Roboman.

CREDITS

An Aaru Production. From the BBC Television Serial by **Terry Nation**. Director of Photography **John Wilcox BSC**. Art Director **George Provis**. Editor **Ann Chegwidden**. Production Manager **Ted Wallis**. Assistant Director **Anthony Waye**. Camera Operator **David Harcourt**. Sound Recordist **A Ambler**. Continuity **Pamela Davies**. Wardrobe Supervisor **Jackie Cummins**. Make-up **Bunty Phillips**. Hairdresser **Bobbie Smith**. Special Effects **Ted Samuels**. Unit Manager **Tony Wallis**. Construction Manager **Bill Waldron**. Set Decoration **Maurice Pelling**. Camera Grip **Ray Jones**. Sound Editor **John Poyner**. Sound Supervisor **John Cox**. Color by Technicolor. Photographed in Techniscope. Music Composed and Conducted by **Bill McGuffie**. Electronic Music **Barry Gray**. Screenplay by **Milton Subotsky**. Additional Material by **David Whitaker**. Produced by **Milton Subotsky** and **Max J Rosenberg**. Executive Producer **Joe Vegoda**. Directed by **Gordon Flemyng**. Made in association with British Lion Films. Produced at Shepperton Studios, England. © 1966

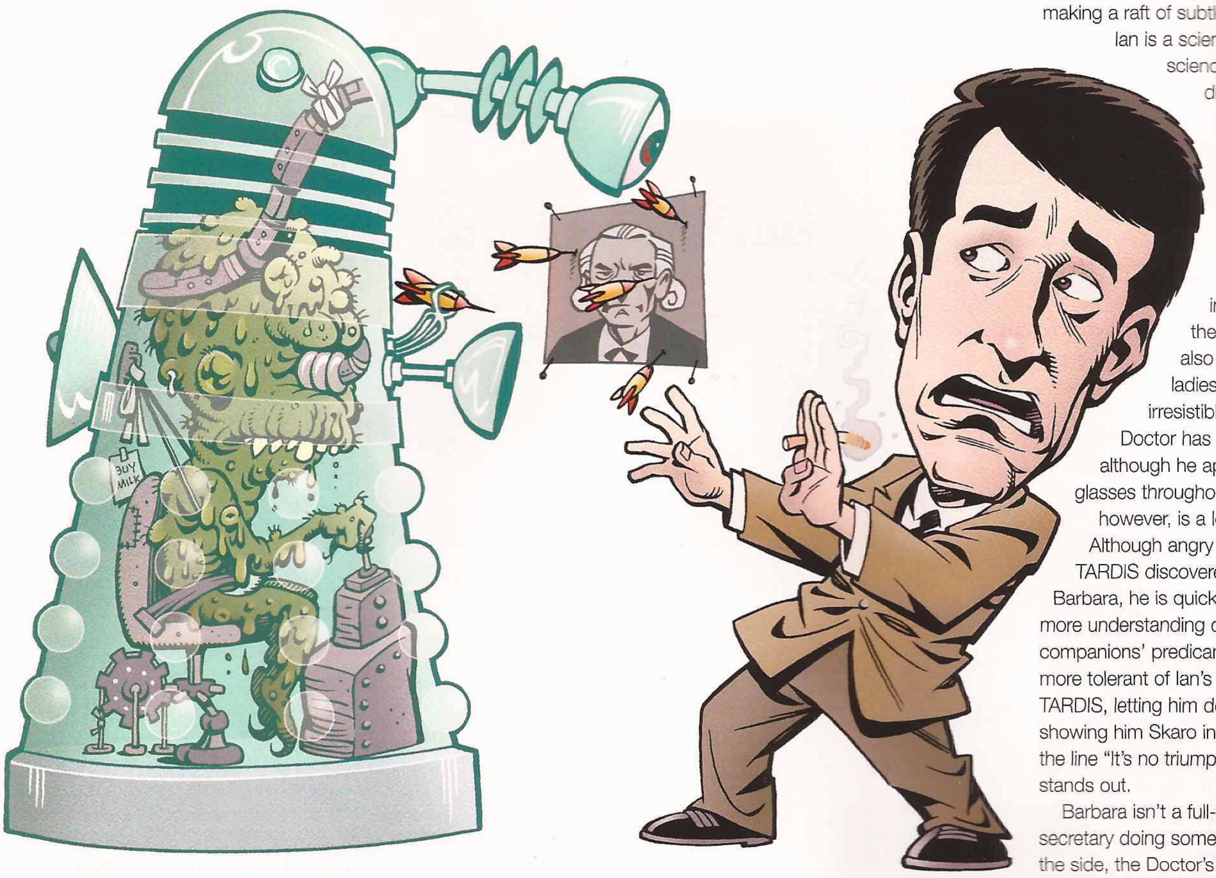
LENGTH

7,578 Feet; 83'59"

TERRESTRIAL TRANSMISSIONS

Channel	Transmitted	Time	Rating (Millions)
BBC1	19 August 1972*	7.05pm-8.30pm	10.7
BBC1	27 June 1974**	6.15am-7.35pm	6.1
BBC1	24 June 1978	10.25am-11.45pm	3.7
BBC2	5 April 1983***	7.10pm-8.30pm	4.4
BBC1	27 April 1985	11.05am-12.27pm	4.1
BBC1	9 May 1987****	10.55am-12.17pm	-
Channel 4	15 January 1995	4.25pm-6.00pm	2.7
S4C	29 January 1995	9.40pm-11.15pm	-
Channel 4	11 August 1996	7.00pm-8.30pm	-
S4C	25 August 1996	1.45pm-3.20pm	-
Channel 4/S4C	19 December 1998	12.35pm-2.05pm	-
Channel 4	4 June 2000	4.45pm-6.30pm	-
S4C	24 June 2000	7.25pm-9.00pm	-
Channel 4	14 April 2002	3.25pm-4.55pm	-
S4C	10 May 2002	3.05am-4.40am	-
Channel 4	1 June 2003	3.10pm-4.40pm	-
S4C	22 June 2003	8.15am-9.50am	-

* Part of *High Adventure* ** Unscheduled; replacing *Wimbledon 1974* and *World Cup Report* and *Top of the Pops* *** Part of *Science Fiction Film Festival* **** Part of *Saturday Morning Film*



DOCTOR WHO
AND THE DALEKS

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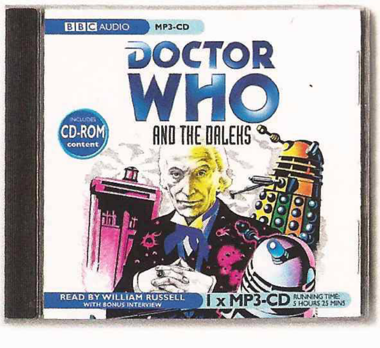
BBC AUDIO HAS BEEN EXPANDING lately. There's been the archive interview material of Doctor Who at the BBC and MP3 CD-ROM releases such as *Death Comes to Time* and *Tales from the TARDIS*, with an MP3 of *The Power of the Daleks*, that'll pair the soundtrack with John Cura's telesnaps, still to come. If William Russell reading David Whitaker's novel *Doctor Who and the Daleks* is the start of another new line – an MP3 talking book range of out-of-print novelisations – then they couldn't have picked a better example with which to begin.

Whitaker's decision to re-jig Terry Nation's story and tell it from the point of view of Russell's TV character Ian Chesterton makes this the perfect marriage of story to reader and one that will be hard to beat. Russell's voice is more avuncular than it was when he first tumbled into the TARDIS 42 years ago, but on the odd occasion where Whitaker's novel and Nation's script share exactly the same lines – such as his request for "bacon and eggs" from the TARDIS food machine and "Rope coming over" from when he, Barbara and the Thals are jumping the cave chasm in Skaro's mountains – his delivery is so similar that it could easily have come from the original's soundtrack.

Russell's Doctor retains some of William Hartnell's brusqueness, but more often than not has the chirpy quality of Geoffrey Bayldon's Mr Crowman about him, with perhaps just a hint of Bagpuss' fastidious Professor Yaffle thrown in. However, this is as much to do with Whitaker's adaptation as Russell's reading. From his radically different opening that ignores the events of the programme's first episode *An Unearthly Child*, resetting the series' beginning with Ian meeting the Doctor on a fog-bound Barnes Common, Whitaker sets about making a raft of subtle character changes. Ian is a scientist rather than a science teacher. He's felt dissatisfied with everything he's done and he smokes. He has a cigarette just after encountering Barbara for the first time and hankers after them intermittently through the rest of the story. He also has an eye for the ladies, finding every woman irresistibly attractive. The Doctor has Hartnell's silhouette, although he appears to wear glasses throughout. His character, however, is a lot more benevolent. Although angry at first to have his TARDIS discovered by Ian and Barbara, he is quickly shown to be far more understanding of his new companions' predicament. He's also more tolerant of Ian's disbelief of the TARDIS, letting him down gently when showing him Skaro in a kind speech where the line "It's no triumph for me to be right" stands out.



Barbara isn't a full-time teacher, but a secretary doing some part-time tutoring on the side, the Doctor's granddaughter – Susan English, not Foreman – being at present her only pupil. Barbara is probably the least well-drawn of the four. She starts off the same – strong-willed and ready to accept the TARDIS as real – but Whitaker's decision to swap her romance from Thal Ganatus to Ian doesn't work. Where this always seemed a possibility over the course of their television adventures, due to William Russell and Jacqueline Hill making Ian and Barbara such believable people, it appears too quick in a story that has only just thrown them together; and because Ian fails to pick up on her feelings, she falls into an uncharacteristic sulk around the halfway point.

> "What stands out is how poetic Whitaker's prose could be..."

Of course, the first-person narrative means we expand on some scenes and lose others. The first television cliffhanger, where Barbara is menaced by a Dalek, disappears completely, whereas the scene of Ian trying to get the pacifist Thals to fight the Daleks expands to include an impromptu boxing match, complete with the sight of the Doctor clutching his sides with laughter at Ian's frustration as the Thals fail to grasp the rules. Aside from the Barnes Common introduction, other new

Illustration
ROGER
LANGRIDGE

scenes include the Swamp Creature's attack on Ian's party in the Lake of Mutations and the appearance of a glass Dalek with the Dalek mutant clearly visible inside.

So how long does it take to read *Doctor Who and the Daleks*, unabridged, cover to cover? Five hours and 25 minutes. The time is eased by the use of new sound effects and music from composer Simon E Power. Brian Hodgson's TARDIS effect aside, it seems odd at first that *The Daleks* chooses to go a separate way to the music and effects used in the television episodes. The TARDIS interior is more electronic and throbs more than hums. The Petrified Forest is more alien – the original's howling wind swapped for a thicker layer of strange sounds that are much more difficult to quantify. But on reflection, presenting the familiar in a new way seems entirely fitting for Whitaker's novel and Power's work is appropriately 1960s in its feel and design.

Overall, it's a sense of appropriateness that makes this release of *Doctor Who and the Daleks* so enjoyable. From the re-use of the novel's best-loved cover, Chris Achilleos' iconic illustration for the 1973 Target edition, to the reprinting of the same book's back cover blurb, BBC Audio's intention is to make this as close to the experience of reading the book as possible. For Mac and PC users, this extends to the option to view Arnold Schwartzman's internal line illustrations, presented on the TARDIS-themed viewer screen familiar from previous MP3 releases. As Schwartzman's illustrations are few and far between, it might have been an idea to mix them with Peter Archer's work from 1965's Armada edition, or include them in a separate 'Extras' section of their own. Other CD-ROM features include stills of William Russell to accompany a short interview with the actor and some updated back catalogue samplers. There's a luddite-ist part of me that thinks the release would have had wider appeal if the whole thing had just been released on the regular CD format. However, aside from being an unwieldy release – my review copy stretched to six discs – the BBC Audio team would no doubt consider that as only doing half the job. Fuelled in part by nostalgia, I sat through *Doctor Who and the Daleks* in near-enough the one sitting, sometimes listening, sometimes reading along with the novel. What stands out is the sheer pace of the story – which, due to Whitaker cutting a number of early Thal scenes, just rattles along – and how poetic and moving Whitaker's prose could be. Almost every one of the Doctor's speeches brings a lump to the throat.

The book's original title has never been more appropriate. *Doctor Who in an Exciting Adventure with the Daleks*? Absolutely.

VANESSA BISHOP

COLIN BAKER IN
DOCTOR WHO
THE JUGGERNAUTS
BIG FINISH
TERRY MOLLOY
BONNIE LANGFORD

DOCTOR WHO

THE JUGGERNAUTS

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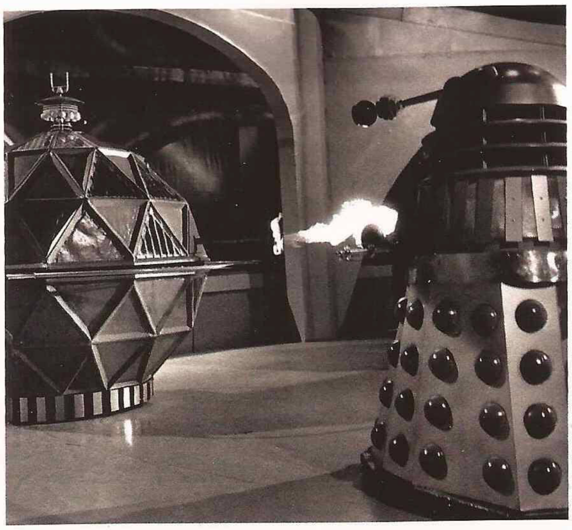
AS *DOCTOR WHO* MONSTERS GO, the Mechonoids have it all – a distinctive design that's not obviously a man in a suit, weird voices, great weapons and a big, gleaming city surrounded by a forest packed with deadly creatures. By rights, *The Sun* should have been running a campaign to make sure they were in the new series. The only problem is that it had all been done before. That's more or less true of *The Juggernauts*, which is an entirely predictable, albeit absurdly enjoyable, link between *Revelation* and *Remembrance of the Daleks*.

When an attack on a space freighter separates the Doctor and Mel, he ends up a prisoner of the Daleks while she gets a job working for Davros (who's taken to calling himself Professor) on the mining colony of Lethe. As the Daleks, who are miffed because Davros has escaped them yet again, dispatch the Doctor to Lethe to uncover their creator's latest scheme, Mel helps to revive three robots that have been named "Juggernauts", and which could revolutionise the colony's mining techniques. However, as always, Davros has a hidden agenda that could spell the end for humans and Daleks alike.

▼ *The Daleks vs the Mechonoids – The rematch we've been waiting 40 years for!*



The Juggernauts has hardly an iota of originality. The three servant Juggernauts in the laboratory and their secret, conveyor belt production line come straight from *The Power of the Daleks*, while the Doctor working for the Daleks to save his companion is lifted from *The Evil of the Daleks*. Davros' loyal Daleks stutter and can't stand the confusion in their minds, and his secret plans really haven't changed much since he left Necros. The climax has an inevitable whiff of the final episode of *The Chase*, and owes more than a little to *Genesis of the Daleks*. The whole story is a greatest hits package that's slick and pushes all the right buttons. However, what could have been seen as cynical manipulation on the part of the author comes across as a real passion for the series. And the author, Scott Alan Woodard, shows a playful awareness of his multiple homages – "Earthers have always responded well to old things," says Davros of the Juggernauts' 'retro' design, before commenting that he has "reimagined" them.

To be fair, Woodard has done some reimagining of his own. In a disconcerting innovation, the implants Davros is using to appear to the Lethe colonists as a normal man in a wheelchair also make him sound like a benevolent uncle. His honeyed voice, stripped of its mechanical rasp, is enough to persuade the colonists to give him everything he needs to convert the defunct Mechonoids into his Juggernauts. It gives a hint as to how he was able to wheedle his way into position on Necros – or Skaro. The audio is very much more about Davros than it is about the Daleks or the Mechonoids, who remain in the background for most of the running time, and Terry Molloy is again given the chance to portray Davros as more than a ranting fanatic. He is just one of a strong cast, all of whom work hard to bring out the sketchy themes of unrequited love, death and the morality of science.

> "It's much more about Davros than the Daleks or Mechonoids."

Aside from Davros, the characterisation is uncomplicated and off the peg from the flirty Geoff and his ex, Sonali, to the serpentine company man, Brauer, and Davros' latest stooge Kryson. The chaste love triangle between Mel, Sonali and Geoff bubbles under without ever threatening to go anywhere. When Geoff gives Mel a music box as a sign of affection, he might ▶

OFF THE SHELF

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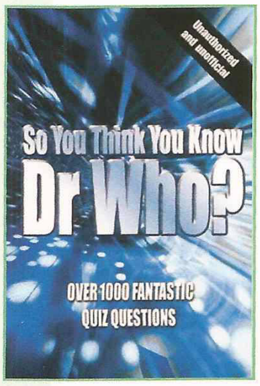
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"IT'LL DO – IT'S ONLY FOR KIDS." That's a phrase which rings in my mind as I open this unimaginatively-designed quiz book which is clearly intended for people some 30 summers younger than myself. It's got shortcomings which I should perhaps overlook. But then I keep remembering a friend of mine – a former head of children's television at Thames – who always insisted that kids deserve the very best.

Look, you know what I'm going to say, don't you? This is a well-meaning cash-in hacked out by somebody who, while no doubt having great affection for *Doctor Who*, probably doesn't have that many copies of this magazine stashed away. The foreword admits that his qualifications for this work are that he once spoke to Christopher Eccleston and his mate's uncle was a walk-on in *The Ribos Operation*. So – cards on the table. This book is pretty non-essential but may while away a dull hour or two. But the 1000-plus questions are way below the standard and variety set by Nigel Robinson over 20 years ago. Now let's get on with laughing at the typos and errors...

So – you think you know how to upset fans? Well, the abbreviated title on the cover for a start. And then there are the questions about 'Kralls', 'Jamie Mackimmon', 'Aggredor' and an Earth scientist on Argolis with the unfortunate name 'Hardon'. We hear of the stories *Kamelion* and *The Master*. Serial C is schizophrenically referred to as *Inside the Spaceship* in the questions and *The Edge of Destruction* in the answers. "Which story saw the début of Dr Liz Smith as a companion?" "In which story, set around oil exploration, does the second Doctor fly a helicopter?" Sometimes the clue is in the mangled question: "In *Destiny of the Daleks*, who does Princess Romana regenerate into?"

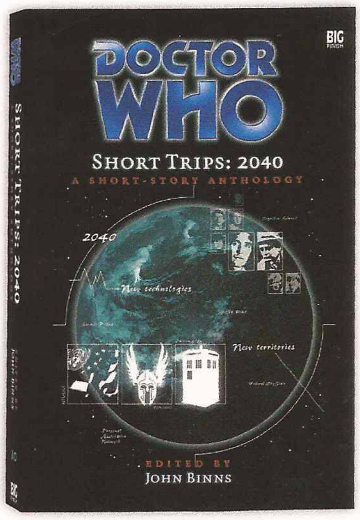
But forget the *Who* facts. The most awful aspect of this work is the twisted, over-complex, mangled English that's employed. "If you were watching the *Inferno* story..." "Which of the two alien creatures in *Ghost Light* assumed female form?" Why not just "Which alien creature..."? "In *Revelation of the Daleks*, the Doctor travels to Tranquil Repose to visit the body of which friend?" Hmm. "Visit the body" rather than "pay his respects". "Which Doctor drove an antique car: the second, third, fourth or fifth?" Apart from the fact that the answer given isn't complete, do you have "antique cars"?

"In *The Mind Robber*, after Jamie leaves the TARDIS, which country does he see as well have offered to marry her once he's flown one last mission – and the listener just knows that the play will end with the music box's mournful tune.

The Juggernauts holds no surprises, and plunders the already well-used larder of Dalek continuity to provide its high points. However, it is very enjoyable, full of energy and affection, and very straightforward to follow on audio, which is no small achievement for a play with so many action scenes. It's a vacuous best of collection, then, but one that's done with more loyalty to the spirit of the programme than *Resurrection of the Daleks*, and with a lot more style.

MATT MICHAEL

▼ *The fearsome 'Aggredor', yesterday.*



DOCTOR WHO

SHORT TRIPS: 2040

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As umbrella themes go, *2040* isn't necessarily the most catchy. The idea's a good one – 14 stories all set in the year 2040, which build on one another to create a many-faceted portrait of life in the near-ish future. The downside to this approach is an unrewarding and necessarily piecemeal over-arching storyline involving a creature known as "the Ethereal", possibly an acknowledgement of its nebulous nature, that doesn't work.

The collection starts with one of the better entries. *The Nuclear Option* has the Seventh Doctor, Chris Cwej and Roz Forrester manipulating an American operative who's manipulating anti-American terrorists into manipulating the Canadian government into ceding its autonomy to the USA. Amid all the manipulations, it's good to see the decidedly forthright Roz and Chris back in action. This particular TARDIS crew crops up again throughout the anthology, part of the simmering arc story that plays out in the background.

Separation, by Tara Samms, is an oblique story that's a bit too busy being clever to be very entertaining. *Thinking Warrior*, on the other hand, is the most enjoyable entry in the collection – a mystery that unfolds at a good pace and that's short enough for the twist not to become blindingly apparent. *Observer Effect* is a slight letdown. *The Truman Show* in space, it's amusing but utterly inconsequential, and feels like it might have been bashed out in an afternoon by Lance Parkin.

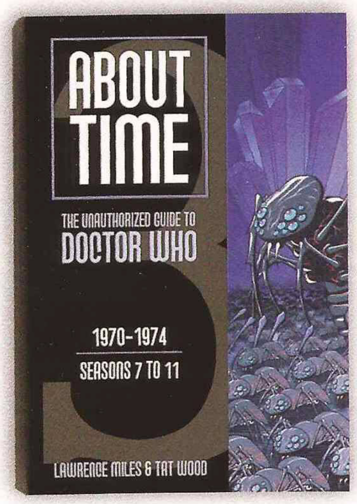
Artificial Intelligence is superficially a very strong piece. Revolving around experiments to enhance the intelligence of a young girl, and told in her diary entries, it's very engaging. However, the writer Andy Campbell backs away from exploring the implications of super-intelligence in favour of the suggestion that enhanced mental abilities lead to megalomania and murder. This is all very well but Einstein wasn't known for his psychotic exploits. After the slight *Daisy Chain*, *Sustainable Energy* feels like an excuse to use the *Unbound* Doctor from *Full Fathom Five* and have him behave as ruthlessly as possible, to no real effect.

> "The story arc is too fuzzy to work particularly well."

Kate Orman's *Culture War* is an ode to cheese – soft, mellow and honey flavoured. It's a great character piece, and an island of calm amidst a lot of macho stories that include *The Baron Wastes*, which pits a coked-up Fourth Doctor against a Rupert Murdoch style media baron with some laboured banter and sub-*Die Hard* action set pieces. */Carpenter/Butterfly/Baronet/* reads as set-up for the final story in the anthology, while *Outsourcing* is a daft story of a diagnostic facility on the Moon. *Anteus* is more typical Seventh Doctor manipulations, this time to bring down the Perseus Company's headquarters, while *The Last Emperor* is a charming and very sweet story of several Doctors bringing an old man's last wish to life. The final story, *The Ethereals*, tries to tie up the heavy hints dropped in several earlier entries but, like the story arc itself, is too fuzzy to work very well.

2040 is very consistent in quality, with nothing so bad that it makes you want to hurl the book into the nearest bin, but equally containing nothing that's so great you'd want to read it again. As such, it's a middle of the road anthology that's likely to end up gathering dust.

MATT MICHAEL


ABOUT TIME
THE UNAUTHORIZED GUIDE TO DOCTOR WHO
1970–1974
SEASONS 7 TO 11
LAWRENCE MILES & TAT WOOD

ABOUT TIME 3

THE UNAUTHORISED GUIDE TO DOCTOR WHO

BOOK Mad Norwegian Press | **BY** Lawrence Miles and Tat Wood | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

NEVER HAS A BOOK EVOKED SUCH diverse reactions in me. I adore each right-hand page, while its left-hand counterpart bores or irritates me. The problem is that while Lawrence Miles and Tat Wood have many wonderful new things to say, much of this material has been diluted among all the usual stuff that appears in *Doctor Who* episode guide books – material that has been covered far more thoroughly elsewhere.

First, the bad news. Each serial – in this case from the Pertwee era – is reproduced as transmission dates, truncated cast lists, viewing figures, working titles, cliff-hangers, and the like. A section called *The Lore* throws up some new morsels of production information, but ill-researched fundamental facts devalue these massively (eg the first episode of *Invasion of the Dinosaurs* 'was only retitled *Invasion* for export to Australia... the original British transmission kept the full title', 'the first scene from *Spearhead from Space* is an obvious lift from the original 1953 *Quatermass Experiment*', '[David Whitaker] was in charge during 1963-64, when Hulke's submission... *Doctor Who and the Clock* [was] dumped').

The book is also rather schizophrenic – 'facts' are contradicted within a sentence, (eg '*Invasion of the Dinosaurs* is the first story directed by a woman, Paddy Russell, who'd been on hand since *The Massacre*', or '*Carnival of Monsters* was the only [story] given the new theme tune... as with... *Frontier in Space*'). The tome needed – and deserved – a far more ruthless editor.

Now, the good news. Some of the essays and critique included are the most thought-provoking text about *Doctor Who* that it's been my pleasure to read in quite a while. The speculative essays are the *pièce de résistance* – even if some of them appear to be rather clutching at straws, all of them deliver the goods. When are the UNIT stories set? Does the Doctor have a driving licence? How does 'Evil' work? Who's running the country? When was regeneration invented? A dazzling array of topics are tackled, combining tiny clues from across the years in a very challenging and often controversial manner. The character analysis sections are brilliant, and would possibly have been even more valuable if assembled into comprehensive individual studies. There are numerous excellent cultural asides, demonstrating that the authors' understanding of 1970's zeitgeist is one of their most powerful tools. The extrapolation and speculative reason also makes compelling reading. However, the critiques and list of things that 'don't make sense' is uncompromising – it almost persuades you that the series is such complete trash that you might as well chuck your entire collection in the bin now.

The essays make this a very challenging work – and much of it, in turn, will be challenged. I look forward to further volumes – and rather better editing.

ANDREW PIXLEY

◀ *Don't get us started on UNIT dating! The Brigadier tries to explain for all of us 'ere thickies.*

◀ images of on the scanner?" After? Despite four decades of TV trivia, the author's pool runs dry. Mere pages after asking "In *Paradise Towers*, what famous comic actor played the Chief Caretaker?", our inquisitor poses the puzzle, "Which famous TV actor of *The Good Life* fame appeared as the chief caretaker in *Paradise Towers*?"

The least likely options in the multiple choices whisper of a bizarre parallel dimension series. Here Timothy Dalton was the animated Doctor Who, Tom Baker was hosting a TV game show when he won the role, the fourth Doctor Who "fell off of" Jodrell Bank, and Doctor Who has enjoyed adventures on planets like Captivus and Augmor with Robo-Rills, Unoids and Jugglebox, and visited the Long Hair Home.

Admittedly, there are some stinkers too – "Which War Machine was the Doctor able to reprogram to destroy WOTAN?" (the use of slide rules is permitted). But generally, if you know which Doctor appears in which story, you win the point.

Hint: If you should happen to get stuck, the most common answers seem to be 'Doctor Who', 'Voga', 'Cyanide', 'Refusis II', 'Princess Astra' and 'Mickey'.

ANDREW PIXLEY

PERTWEE IN PERSON: DAVID BANKS TALKS WITH JON PERTWEE

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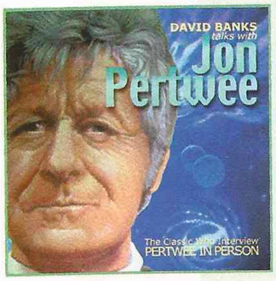

RECORDED IN 1990 AND RE-RELEASED on CD for the first time, *Pertwee in Person* is the first in a short series of interviews where actor David Banks talks to some of the actors to have played the Doctor, Colin Baker and Sylvester McCoy being the others to follow. The deep and booming voice that made Banks an effective Cyberman can also make him sound a theatrical interviewer who you half expect to follow everything he asks with a "That is the question." Banks, though, is clearly fascinated by Pertwee's life and, considering the intended target audience, spends longer than perhaps was wise dealing with the actor's early career and material already covered in Pertwee's autobiography. On the whole, though, it's the more successful half. Pertwee takes little prompting to recount his stories in the navy and is surprisingly critical of himself as a young man. "I was just stupid," he says of his time at drama school, "a rebellious know-it-all."

The *Doctor Who* material is badly hampered by Banks getting an alarming amount of basic *Who* history wrong. ▶

He assumes that Pertwee played the role longer than anyone else, and recalling their own time working together on *The Five Doctors*, asks "Was this the first time you had met the other Doctors?" – mistakes that really won't do for an 'in-depth' interview.

As with most actors to have played the Doctor, his era and opinions on the show have been heavily documented, and it's probably fair to say that the 70-year-old actor had pretty much said all he could on the programme. The only moment of real surprise is the praise he heaps on Elisabeth Sladen, adding "Katy had magic moments, but she wasn't quite as consistent as Lis."

The cheekiest question comes at the end, when Banks asks about Pertwee's facility for storytelling. "Do you find you lose track of what originally went on?" "Do you mean, do I exaggerate?" laughs Pertwee. "Yes, of course I do."

VANESSA BISHOP

THE DOCTOR DOWN UNDER

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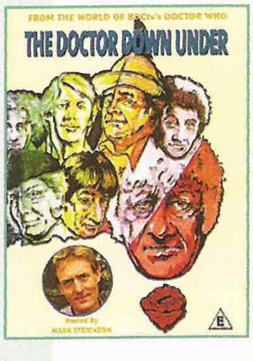
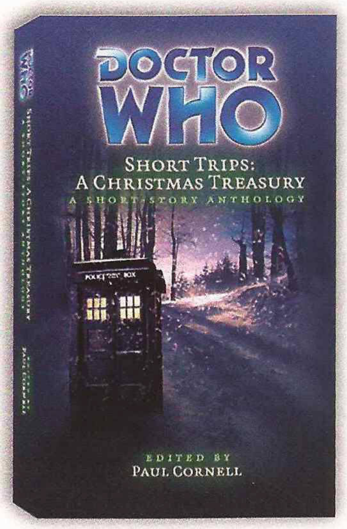
"THINK ABOUT LIVING IN AUSTRALIA," says host Mark Strickson. "There are vast distances between places. Sydney to Cairns is like London to North Africa, and that's going to have a big effect on fandom. Fandom in Australia is probably even more of a club than it is in the UK or America because they're sharing something over the phone, over the e-mail, over the airwaves and only rarely do they get together – and that, I think, makes them closer."

The Doctor Down Under looks at how *Doctor Who* fandom developed in Australia – from 1974, when the first Australian fan club was formed, to today, when news can be circulated on the internet in seconds. Of course, for the purposes of this documentary, the internet makes things a lot less interesting than when it would take over a week for news about *Doctor Who* to arrive in Australia by letter. What the film shows is how Australian fandom has been defined by the obstacles that have been put in front of it. Quiz nights, for example, are more common than conventions because of the expense of flying the series' stars over. Out of this has grown the uniquely Australian spectacle of Dalek racing, an event where full-size and extremely sturdy homemade Daleks tear round a race-course competing for prizes. Fitted with movie Dalek fire-extinguishers, the creatures also battle it out in balloon-bursting competitions. Unsurprisingly, the event proves extremely popular with children.



Amusing viewing for all fans, both down under and up over.

VANESSA BISHOP



DOCTOR WHO

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***A CHRISTMAS TREASURY* IS A** selection box packed with recipes that could have come straight from a Gary Downie cookery book, whimsical poems, festive games and stories that range from *It's a Wonderful Life*-affirming tales like *Last Christmas*, to ridiculous farces such as *A Yuletide Tale*. There are 32 entries that are far too rich to take in all at once, but should be picked out, like the strawberry creams from a tin of Quality Street, and savoured individually.

So which presents to open first? UNIT's Christmas Parties crop up three times, bringing some unexpected gifts – Liz gets to see Earth from orbit, the exiled Doctor discovers he's not as alone as he thinks, and Harry meets an alien. *The Man Who (Nearly) Killed Christmas* features the Second Doctor telling the tale of the time he tried to help Santa deliver presents to all the children in the world. *The Little Things* is a sweet story that has the Fourth Doctor and Romana travelling back and forth in time to deliver a Christmas card, while *Present Tense* sees him organise a revolution just to pinch a piece of costume jewellery as a present for his favourite Time Lady. If you prefer a bit of sobriety, Steve Lyons' *All Our Christmases* features a fan with the power to travel back in time to tweak bits of the show like removing Sutekh's hand, but ends up destroying everything that was charming about it.

The Feast of Seven, Eight (and Nine) is a smashing and very funny poem that's mostly notable for its dubious Eighth Doctor – but it's only the best of several great verses that include *On Being Five*, which is about the experience of watching *Doctor Who*, and *In the TARDIS: Christmas Day*, which eschews Christmas charity to take a snide look at how the Fifth Doctor, Adric, Nyssa and Tegan celebrate.

Animus, Zarbi, Menoptra ought to be a staple of any fan's Christmas celebrations – the opportunity to wave your arms slowly, like great wings, while making soothing 'Oooooooh' noises can now be legitimately indulged in as part of a bona fide party game. If all of this gets too much, why not treat yourself to some of Beep the Meep's Grundian Egg Nog with a side helping of Mrs Baddeley's Mini Christmas Pudding Truffles? And at the end of the night, turn the lights down, throw another log on the fire and settle down to read *Perfect Present*, an MR Jamesian short story that has the Seventh Doctor return to a country house haunted by the ghosts of its past.

> "A delightful anthology that should become a yearly tradition..."

A Christmas Treasury is a delightful anthology that should become a yearly tradition – it's only a word-search away from being the new *Doctor Who Annual*. There are a couple of toffee medallions lurking at the bottom of the tin to clog your teeth up, but they're outweighed by a plethora of real treats. This is a lovely book to dip into, and to treasure.

MATT MICHAEL

*The Doctor and Romana try to bring some Christmas cheer in **The Little Things**.*

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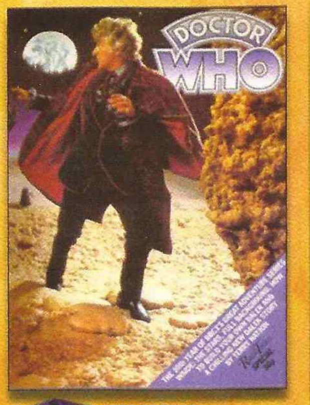

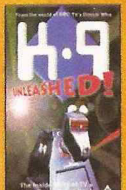

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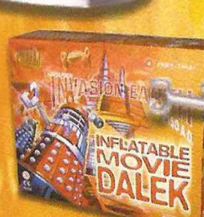

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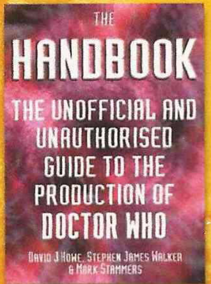

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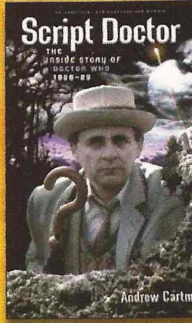

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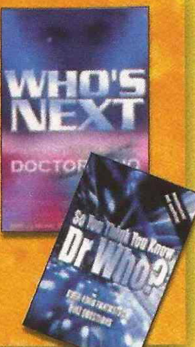

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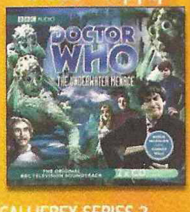

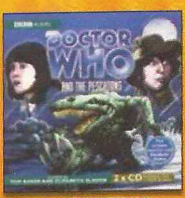

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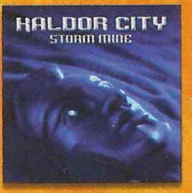

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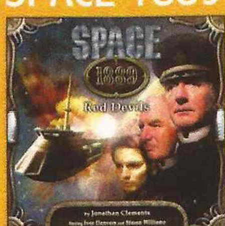

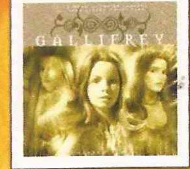

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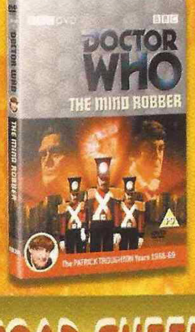

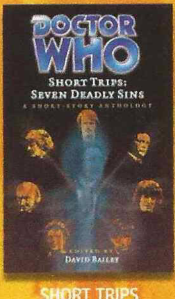

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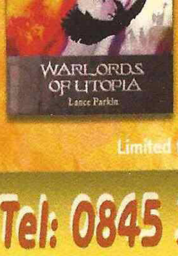

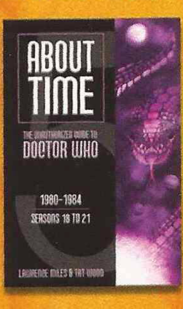

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THE Wilderness YEARS?

Wednesday 6th December 1989

Part Three of *Survival*, the final episode of the original continuing series of *Doctor Who*, was transmitted from 19.35 to 20.00pm on BBC1. A can of Coke cost 25p. The word 'internet' was virtually unknown. Oh, and er, somebody called George Bush was the US President.

Christopher Eccleston had just made his stage début in the Bristol Old Vic's production of *A Streetcar Named Desire*. **Billie Piper** was seven years old and at school in Swindon. **Russell T Davies** was working on Saturday morning children's series *Breakfast Serials* at BBC Manchester.

What was the world like back then? And how much has changed? What didn't we know? And what have we learnt since? **GARETH ROBERTS** investigates...

Doctor Who (1989-2005)

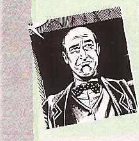
Doctor Who
RAISING DEMONS
Vote in our Season Poll

Number of new Doctors **1**
Number of new episodes of *Doctor Who* screened **1**
Number of new *Star Trek* episodes screened **562** (The swines.)
Number of new *Doctor Who* cinema films **0** (not from want of trying.)
Number of new *Star Trek* cinema films **5** (The swines.)
Number of original *Doctor Who* novels published **240**
Number of issues of DWM published **199**
Number of Big Finish *Doctor Who* audio dramas **83**
Number of new companions **17** (namely Bernice Summerfield, Chris Cwej, Roz Forrester, Grace Holloway, Chang Lee, Stacey, Ssard, Izzy, Charley Pollard, C'rizz, Samantha Jones, Compassion, Fey, Fitz, Anji, Trix and Destrii. Phew!)
Number of new 'old' companions **4** (Erimem, Evelyn, Hex, Cat)
Number of new *Doctor Who* documentaries shown on the BBC **4**

Almost Doctor Who?

- *Search Out Space*
- *The Paradise of Death/Ghosts of N-Space*
- *Dimensions in Time*
- *The Curse of Fatal Death*
- *Whatever Happened to Susan Foreman*
- *The Web of Caves*
- *Death Comes to Time*
- *Scream of the Shalka*

Number of not-quite Doctors **13** (including Rowan Atkinson, Richard E Grant (twice), Jim Broadbent, Hugh Grant, Joanna Lumley, Mark Gatiss, Geoffrey Bayldon, David Warner, David Collings, Arabella Weir, Sir Derek Jacobi and a drawing of Nick Briggs. Blimey!)



Media events – 6/12/89

▶ *Coronation Street* (opposite *Survival* Part Three) – Rita is in Blackpool, having lost her memory. But the evil Alan Bradley has tracked her down... (Watch out for any trams going by in two days, Alan).

▶ Nothing at all of interest was happening in *EastEnders*. *Plus ca change.*

▶ *You Got It (The Right Stuff)* by New Kids On The Block was Number One in the UK singles chart. Also gracing the Top 10 were Jason Donovan, Big Fun and The Stone Roses.

▶ The most popular and/or acclaimed movies of the year were *Dead Poets' Society*, *My Left Foot*, and *Driving Miss Daisy*.

Things that on 6/12/89 we weren't expecting to happen in the real world

YOU CAN ONLY BE SURE WITH THE CONSERVATIVES

▶ Somebody called 'John Major' would be Prime Minister within a year.

▶ Prince Charles and Princess Diana would separate.

▶ There would be two invasions of Iraq led by the US.

▶ The Soviet bloc would totally disintegrate.

▶ Popular holiday destination Yugoslavia would erupt in ethnic violence.

▶ A *Doctor Who* fan would get a job as the Shadow Education Secretary.

▶ We could drive to France through a tunnel.

On this day – 6/12/89

▶ Margaret Thatcher was Britain's Prime Minister. The day before, she survived a challenge to her leadership of the Conservative Party by stalking horse Sir Anthony Meyer.

▶ The Berlin Wall had just been toppled – on Thursday 9 November – and the entire communist leadership of Czechoslovakia had stood down. Waves of pro-democratic protest were spreading through Bulgaria and Romania.

▶ There were scare stories about the safety of eating Belgian pate and hazelnut yoghurts.

▶ Armed with a semi-automatic rifle, ammunition and knives, a gunman walked through the Engineering Building of the Ecole Polytechnique in Montreal, shot and killed 14 people, then himself.

Things that on 6/12/89 we weren't expecting to happen in the world of Doctor Who

▶ To learn the secret behind the Doctor's mysterious origins as hinted at in the final TV stories – the Doctor was in fact the partial reincarnation of a mysterious being called the Other, who lived and worked with Rassilon and Omega on ancient Gallifrey. Whatever.

▶ To learn the Doctor (or at least the Eighth Doctor) was half-human, with a mother from Earth. Whatever.

▶ To read about a battle-hardened Ace, who had become a Dalek-killing space mercenary in the 25th century.

▶ To see Ace killed in the comic strip.

▶ To hear Ace become the tough 'McShane' on audio.

▶ To watch Ace being trained to be a Time Lord by Dr Legg on the web.

▶ That Liz Shaw would one day soon assault the Rani in Albert Square.

▶ To have almost every episode of *Doctor Who* shown on endless rotation on UK Gold.

▶ To watch *Doctor Who* stories released on special silver discs called DVDs.

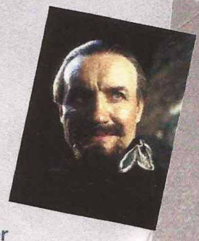
▶ To enjoy 15 years of uninterrupted original *Doctor Who* fiction.

▶ To ever see *The Tomb of the Cybermen*, *The Lion* or *Day of Armageddon* ever again.

▶ That *Doctor Who* would win Best BBC Drama Of All Time at a prestigious awards show (and it was worth it just to see Wendy Richards' face!)

▶ That **DWM** would still be going when *Doctor Who* returned. If we're honest!

We said goodbye to...



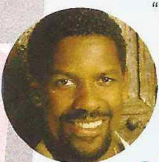
Jacqueline Hill
Adrienne Hill
Michael Craze
Jon Pertwee
John Wiles
Innes Lloyd
Douglas Adams
Graham Williams
John Nathan-Turner
Anthony Ainley
Terry Nation
Sydney Newman

Doctor Who was used to advertise...

▶ Kit Kats
▶ Volkswagena
▶ Life Insurance
▶ Vodafone
▶ British Telecom
▶ Energizer Batteries

It's ... to remember.
BT

Burned into our minds



"Pickled in time, like gherkins in a jar!" ... **Michael Crawford IS the Doctor** ... Sgloomi Po ... **Josh from *30 Years in the TARDIS*** ... *The Dark Dimension* ... ***The Stranger*** ... David Burton IS the Doctor ... **Spider-Daleks** ... Denzel Washington IS the Doctor ... **Dark Light Productions** ... Sean Bean IS the Doctor ... ***Doctor Who (Latin Version)*** ... "There will always be 110 missing episodes"... **Bill Nighy IS the Doctor** ...

WHO'S BEAN
WHOS ON TV
WHOS ON FILM

Celebs who came out of the Doctor Who closet...

Liz Hurley
Orbital
Ken Livingstone
Stephen Fry
Marc Almond
Slipknot
Toyah Wilcox
Rob Lowe
Julie Burchill
Steven Poliakoff
Mike Gatting
Rachel Weisz

Doctor Who 'replacements'

Bugs (cancelled)
Crime Traveller (cancelled)
Moon and Son (cancelled)
Virtual Murder (cancelled)
Invasion Earth (let's not even go there...)
Jonathan Creek (OK, that one was good)

Time between the end of Survival Part Three and Rose

5589 days

Or to put it another way, 15 years, 3 months and 20 da

It's about time.

COMING IN DWM 355

◀ THE JOURNEY BEGINS...
Join us as our massive new series coverage continues, with exclusive preview features on **The End of the World**, **The Unquiet Dead** and **Aliens of London**! We also bring you our first no-holds-barred set report, as we go behind-the-scenes on **Rose**, speaking to the cast and crew to find out what it takes to bring an episode of **Doctor Who** to the screen.

PLUS we catch up with actor **Simon Callow**, to find out how Charles Dickens becomes embroiled in the Doctor's adventures, and we bring you the full story behind the creation of the new-look TARDIS.

Packed with photographs from the new series that you won't see *anywhere* else, plus all our usual regular features, this is one issue of **DWM** that you won't want to miss!

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PRODUCTION NOTES

THAT WAS THE WEEK THAT WAS

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES OF THE NEW SERIES...

I HAD PLANNED TO BE GRAND. I thought I might use this issue, which should coincide with the transmission of Episode 1, to be the elder statesman. An ambassador! To welcome readers new and old to the shiny new world of Doctor Who and his travelling Time Ship...

Yeah, well, I haven't got time! That would take a bit of work, and the series is demanding every second. So I'll just bumble on and describe my week, and new readers will just have to run alongside. Which is probably for the best, the old plan sounded a bit pompous anyway (I am wearing ermine robes).

MONDAY 31 JANUARY

I'm being followed by a documentary crew. Or am I just paranoid? No, they exist, I can touch them. It's not *Doctor Who Confidential,* or BBC Publicity's Electronic Press Kit, this is a third crew. Just for me! BBC Four is producing a documentary, about yours truly, to coincide with the launch of *Casanova* on BBC Three, to be screened a couple of weeks before *Doctor Who* hits the air. Yes, more me. Aren't you just sick of it? I am, but there you go. The difficult thing is, they're filming me while working on *Doctor Who*, so we've got to keep the *Who* material hidden cos we're in production on episodes which won't be seen for months.

First of all, they film Julie, Phil, Brian Grant (director) and John Richards (editor) having our very first viewing of Episode 7, *The Long Game*. This is when we sit and watch the first edit of the completed episode, and give notes. The episode turns out to be much funnier than I'd expected – Simon Pegg's having a whale of a time – so there's probably a lot of BBC Four footage of us hooting at our own material. Oh God, that could look grim. But the whole point of the filming is to observe how we look at particular scenes, and maybe change them – too funny, too scary, too dull, too fast? And the BBC Four director wants to lift out scenes that are changing, to demonstrate the process. But she can't! This footage shouldn't be seen for months! Hey ho. Complications ensue. I won't see the finished documentary for weeks yet, but stand by – you could see clips of *The Long Game* long before transmission!

Then I get interviewed on set, alongside James Hawes, the director of Episodes 9 and 10. Throughout the chat, I think I'm sitting beside a cupboard, and only when the camera's turned off do I realise that I've been leaning against the Face of Boe. So you might see him too! Sadly, the Moxx of Balhoon is nowhere to be seen...

By half seven, I've shaken off the crew, and jump on board the train to London. Julie and I sit in a conveniently empty carriage, and at long last, we get to have THE MEETING. Yes, THE MEETING. At long last, after nine months of grabbed conversations on the hoof, in the middle of other jobs, I get to outline the 13 episodes of Series Two. Scribbled down in Julie's notebook for the first time. Of course, Series Two isn't commissioned yet – I suspect we won't know until a good few weeks into transmission of Series One – but we've got to plan ahead regardless.

So by the time we reach Paddington, there it is. And THE MEETING was wonderful. We've leant how the show works, how we can afford it, how we can be even more ambitious, and we know some – not all, never all – of our strengths and weaknesses. We're so excited and buzzing that I wander off to a taxi and leave my luggage on the train. Never to be seen again. I am to spend the next three days living out of a plastic bag. And if you think the Lost Property Department was any use, then you might as well be talking to the Face of Boe, frankly. (And it's horrifying to realise that it would have been much, much worse if I'd lost my mobile phone. Oh, the modern world.)

TUESDAY 1 FEBRUARY

And this is THE MEETING, Part Two. Julie and I go to Centre House on Wood Lane, to pitch the 13 episodes to Jane, Sally and Sarah, the Heads of All Drama Everywhere. And we get a yes, 13 times! With the occasional 'Why?' and 'Are you sure?' and 'Be careful' and 'What about...?' But that's fine, that's what we want. Good advice. People imagine that the BBC is bureaucratic and slow; it's the opposite. In the crucial areas, it's fast and honest and clever. Seriously, it's a great meeting, and I could not be more happy. If Series Two ever exists, then these scripts will happen. You will discover the Satan Pit! If not, then that document will keep **DWM** going for a good few years...

LOST PROPERTY

And then the Publicity meetings start. Oh God, and never end! The amount of liaison required between the BBC and Worldwide is massive, and complicated, and needs a lot of careful thought. Who the hell is going to see that TARDIS interior first?! Worldwide are planning a huge international launch at their trade fair in Brighton, at the end of February. It's going to involve a stage-show, Daleks, pyrotechnics, and me at a microphone. Maybe with Chris and Billie in the audience, heckling. Hasn't everyone had enough of me yet? Plus, of course, there's the proper Press Launch to be planned, when we show Episode 1 to hordes of journalists, which should take place... well, after the publication of this **DWM**, so I'm not allowed to tell you (I'll see you round the back, by the bins).

WEDNESDAY 2 FEBRUARY

London. Still living out of a plastic bag. A couple of interviews. The man from *Arena* magazine gets shown 25 minutes worth of clips, and it's hard to tell what he thinks. Hmmm. *Arena* might never be our natural home, methinks, but it's all publicity. Then I get the train back down to Cardiff. You won't believe this, but honestly, I then leave my plastic bag on the train. Julie's secretary has to go out and buy me pants. For the next two days, I keep saying, 'Jan, I'm wearing your knickers.' Oh, we laugh. Then I go out on set – Joe Ahearne's directing a night shoot in Cardiff Bay, right next to where I live, except I've also lost my keys, so I've got to stay in a hotel. I have to be interviewed for *Wales Today*, the local news programme. A fourth film crew! Ben Cook from this very comic is also on set, and thankfully shaved (he looked like a tramp!) so hooray for **DWM**.

It's a chance to see Chris Eccleston, and catch up, and we're chinwagging for so long that eventually, he has to remind me, 'I'm supposed to be rehearsing now!' Oops. I scoot away and leave 'em to it. The filming of Episode 11 has been

BBC
PRESENTS

massively complicated because the availability of one of our guest stars is severely limited, but we were determined to get her – the episode was actually written for her – so we're having to reschedule everything. On one day, it's Episodes 9 and 10, the next 11, and then back again, and on some days, both episodes filming at the same time with different crews. Double-banking, it's called. It's a nightmare to plan, and the entire team has pulled it off. God knows how they get the energy. They're brilliant.

I grab hold of Phil Collinson – oh, he's a lazy tyke, hardly busy at all – and we have a quick, whispered chat, and I tell him about THE MEETING. He's been part of the muttered scraps of ideas for months now – suggesting this, forbidding that! – and now I tell him the whole 13-week story. We giggle like chimps. And 2006 looks great.

Filming continues, Billie and Noel Clarke are just spectacularly good together. A six-year-old boy called Harry is led up to me and Phil, by his smiling Dad. The boy's wearing a Tom Baker scarf. He's polite and shy and wants to know what monsters are in this episode. From the Heads of Drama down to six-year-olds, it's always the same thing. Monsters! I tell him it would be a shame to spoil the surprise, but promise him a Dalek at some point in the series, and he's happy. Filming wraps at 11pm, bang on schedule, thank you Joe, and I slope off back to my hotel. Carrying seven tapes' worth of rushes with me, God knows when I'm gonna watch them.

THURSDAY 3 FEBRUARY

Back into the edit. Just me and Julie this time – Phil's got to go to London, to online Episode 6 at The Mill (the online is the final edit, where all the FX are added), and Brian's working on a new series of *Hex* for Sky One. We watch Episode 7 again, make the odd suggestion, but it's in great shape – Brian and John have done such a good job, we're happy with tiny little notes. Tapes of this edit are sent off to London, for approval by The Bosses. I realise that we've actually got some deleted scenes! And even an alternative version of one scene! Oh, at last, the DVD folk will be happy.

At midday, I get a car back to Manchester. I pass posters for *Casanova* on the way, which is weird, cos we haven't got a single episode ready yet! By 4pm, I'm in the *Casanova* edit – but even there, where you'd expect them to be steeped in the eighteenth century, it's the same old question. How are the monsters?! Oh shut up. Just before 6pm, I nip into town, cos there's a new **DWM** out and I still love buying it from the shelf. In WHSmith there are two boys reading this magazine at the rack, not paying for it. I think of huffing, then think better. Home by 7pm, to watch the seven – no, now it's nine – rushes tapes. But the team is working together so well by now, that it's almost a waste of time, cos I haven't got a single note on anything, except to say how happy I am. And then there's a casting tape, all the hopefuls Andy Pryor, our Casting Director, has lined up for the supporting cast in Episodes 12 and 13. Lots of ticks, I like 'em, Julie and Phil like 'em, and crucially, Joe's happy, so that's cast. Let the contracts fly...

> "THE BBC TRADE FAIR INVOLVES PYROTECHICS, DALEKS, AND ME. HASN'T EVERYONE HAD ENOUGH OF ME YET?"

FRIDAY 4 FEBRUARY

Home, home, I'm home all day, home home home. 89 e-mails awaiting my attention, including three designs for... ah, never mind. E-mail 9: Helen Raynor, the Script Editor, and Non, the Script Supervisor, have timed Episodes 12 and 13 – they sit in quiet rooms and read it out loud to themselves, I'd love to see that – and the durations seem to be bang-on. So we lock them, and print them, and distribute them, lo and behold, we have 13 finished scripts for *Doctor Who*. E-mail 56: Justin Richards, the BBC Books Editor, has come up with a crafty way of subtly linking the three forthcoming Ninth Doctor novels into the series itself. The novelists have been into the office, on set, watching rushes and watching a completed Episode 1, so that the prose versions of the Doctor and Rose, and the whole style of their stories, will match what's on screen. So that's a yes from me, go print!

E-mail 89: Sir Clayton of Hickman, Editor of this comic, telling me this column is now 3 days late. Ah, right, sorry, here we go.

Send. ■

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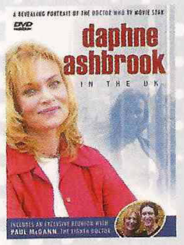

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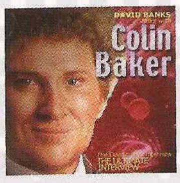

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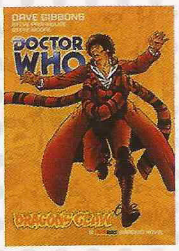

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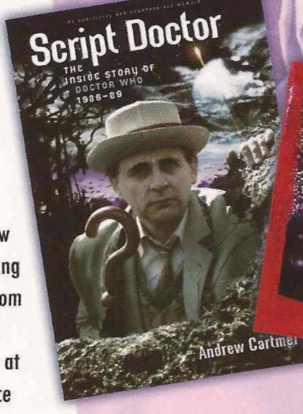

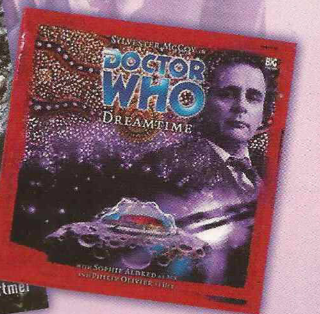

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